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Government  
Publications

Canada. Parliament.  
House of Commons.  
Special Cttee. on the National  
Film Board.  
1952.  
No. 1-4







Canada National Film Board  
Special Committee on the, 1952

HOUSE OF COMMONS

Sixth Session—Twenty-first Parliament, 1952

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SPECIAL COMMITTEE

ON THE

# National Film Board

Chairman: W. A. ROBINSON, ESQ.

MINUTES OF PROCEEDINGS AND EVIDENCE

Report

No. 1

THURSDAY, MAY 8, 1952

WITNESS:

Mr. W. A. Irwin, Government Film Commissioner.

EDMOND CLOUTIER, C.M.G., O.A., D.S.P.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1952



SPECIAL COMMITTEE  
ON THE  
NATIONAL FILM BOARD

Chairman: W. A. Robinson, Esq.

Messrs.

Beyerstein,  
Boisvert,  
Browne (*St. Johns West*),  
Byrne,  
Cannon,  
Carroll,  
Carter,  
Coldwell,  
Courtemanche,

Decore,  
Dinsdale,  
Ferguson,  
Fraser,  
Gauthier (*Sudbury*),  
Gauthier (*Portneuf*),  
Henry,  
Jutras,  
Knight,

MacLean (*Queens, P.E.I.*),  
Macnaughton,  
McWilliam,  
Richard (*Ottawa East*),  
Smith (*Moose Mountain*),  
Whitman,  
Winters,

(Quorum 10)

E. W. INNES,  
Clerk of the Committee.

## ORDERS OF REFERENCE

WEDNESDAY, April 30, 1952.

*Resolved*,—That a Special Committee consisting of the following Members, namely:—Messrs. Beyerstein, Boisvert, Browne (*St. John's West*), Cannon, Carroll, Carter, Coldwell, Courtemanche, Decore, Dinsdale, Ferguson, Fraser, Gauthier (*Portneuf*), Gauthier (*Sudbury*), Henry, Jutras, Knight, MacLean (*Queen's, P.E.I.*), Macnaughton, McWilliam, Murray (*Cariboo*), Richard (*Ottawa East*), Robinson, Smith (*Moose Mountain*), Whitman, Winters, be appointed to consider the operations of the National Film Board as set forth in its Annual Report with authority to send for persons, papers and records, and to report from time to time, and that the presence of at least ten Members shall constitute a quorum; that Standing Order 65 be suspended in relation thereto.

WEDNESDAY, May 7th, 1952.

*Ordered*,—That the name of Mr. Byrne be substituted for that of Mr. Murray (*Cariboo*) on the said Committee.

THURSDAY, May 8, 1952.

*Ordered*,—That the said Committee be empowered to print, from day to day, 750 copies in English and 250 copies in French of its Minutes of Proceedings and Evidence and that Standing Order 64 be suspended in relation thereto.

*Ordered*,—That the said Committee be granted leave to sit while the House is sitting.

*Attest.*

LEON J. RAYMOND,  
Clerk of the House.

## REPORT TO THE HOUSE

THURSDAY, May 8, 1952.

The Special Committee on the National Film Board begs leave to present the following as a

## FIRST REPORT

Your Committee recommends:

1. That it be empowered to print, from day to day, 750 copies in English and 250 copies in French of its Minutes of Proceedings and Evidence and that Standing Order 64 be suspended in relation thereto.

2. That it be granted leave to sit while the House is sitting.

All of which is respectfully submitted.

W. A. ROBINSON,  
*Chairman.*

## MINUTES OF PROCEEDINGS

THURSDAY, May 8, 1952.

The Special Committee on the National Film Board met at 10.00 o'clock a.m. this day.

*Members present:* Messrs. Beyerstein, Boisvert, Browne (*St. John's West*), Byrne, Cannon, Carroll, Carter, Coldwell, Decore, Dinsdale, Fraser, Gauthier (*Sudbury*), Henry, Knight, MacLean (*Queen's, P.E.I.*), Macnaughton, McWilliam, Richard (*Ottawa East*), Robinson, Smith (*Moose Mountain*), Whitman.

*In attendance:* Mr. W. A. Irwin, Government Film Commissioner and Mr. Ian MacNeill, Secretary of the National Film Board.

There being a quorum it was moved by Mr. Bryne, seconded by Mr. Macnaughton,—That Mr. W. A. Robinson be the Chairman of this Committee.

On motion of Mr. Whitman,

*Resolved*,—That nominations do now close.

Mr. Robinson took the Chair, thanked the committee for the honour conferred on him and read the Orders of Reference.

Mr. Fraser moved,—That a recommendation be made to the House to reduce the quorum from 10 to 7 Members.

After discussion Mr. Fraser, by leave, withdrew his motion.

On motion of Mr. McWilliam,—

*Resolved*,—That permission be sought to print from day to day, 750 copies in English and 250 copies in French of the Minutes of Proceedings and Evidence.

On motion of Mr. Macnaughton,

*Resolved*,—That the Committee request permission to sit while the House is sitting.

On motion of Mr. Smith (*Moose Mountain*),

*Resolved*,—That a Sub-Committee on Agenda and Procedure, comprising the Chairman and 6 Members to be named by him, be appointed.

Mr. Irwin, Government Film Commissioner, was called and presented an extensive report of the Film Board.

*Agreed*,—That the members of the Committee should see a demonstration of film processing and that the next meeting of this Committee be held at the John Street quarters of the Film Board for that purpose.

At 11.15 o'clock a.m. the Committee adjourned until 8.45 o'clock a.m., Thursday, May 15.

E. W. INNES,  
Clerk of the Committee.



## EVIDENCE

MAY 8, 1952.

10:00 a.m.

The CHAIRMAN: Well, gentlemen, I thank you for the honour you have done me in electing me chairman of this committee. In some ways we are breaking new ground as this is the first time that a committee has studied the operations of the National Film Board.

The first order of business is the reading of our order of reference, which I will now do.

### HOUSE OF COMMONS

WEDNESDAY, April 30, 1952.

*Resolved*,—That a Special Committee consisting of the following Members, namely:—Messrs. Beyerstein, Boisvert, Browne (*St. John's West*), Cannon, Carroll, Carter, Coldwell, Courtemanche, Decore, Dinsdale, Ferguson, Fraser, Gauthier (*Portneuf*), Gauthier (*Sudbury*), Henry, Jutras, Knight, MacLean (*Queens, P.E.I.*), Macnaughton, McWilliam, Murray (*Cariboo*), Richard (*Ottawa East*), Robinson, Smith (*Moose Mountain*), Whitman, Winters, be appointed to consider the operations of the National Film Board as set forth in its Annual Report with authority to send for persons, papers and records, and to report from time to time, and that the presence of at least ten Members shall constitute a quorum; that Standing Order 65 be suspended in relation thereto.

The clerk has brought to my attention the fact that the quorum in the order of reference is fixed at 10. Do you think that is a proper number, gentlemen?

Mr. MACNAUGHTON: How many have we on the committee?

The CHAIRMAN: There are 26 members on the committee.

Mr. FRASER: Don't you consider that a little high for a quorum for a committee of this size, Mr. Chairman?

The CHAIRMAN: If you wish to reduce the quorum gentlemen, we should have a motion to that effect.

Mr. FRASER: With a committee of 26 members and with all the other committees we have sitting, it seems to me that it would be pretty hard at times to get a quorum of 10.

Mr. CARROLL: I do not know how you can change that now since the House of Commons has fixed it that way.

Mr. BYRNE: I think 10 would be adequate for a quorum.

The CHAIRMAN: It is already fixed at 10. Is that satisfactory, Mr. Fraser?

Mr. FRASER: Yes.

The CHAIRMAN: Thank you. The next item of business, gentlemen, is the question of printing of our proceedings. The clerk informs me that we will need now more than 600 copies for normal purposes. We should have a motion as to how many additional copies should be printed. I think in the radio committee last year we had 750 in English and 250 in French printed.

Mr. RICHARD: There will be considerable interest in these proceedings and I would suggest that it be something like 750 copies in English and 250 copies in French.

Mr. McWILLIAM: I would move that we print from day to day 750 copies in English and 250 copies in French of the proceedings and evidence.

Carried.

The CHAIRMAN: Then, does the committee wish to ask for an order to sit while the House is sitting? If so, that is also the subject of a motion.

Mr. MACNAUGHTON: Yes, Mr. Chairman, I would move that the committee request the permission of the House to sit while the House is sitting.

The CHAIRMAN: It is moved by Mr. Macnaughton that the committee request permission of the House to sit while the House is sitting.

Carried.

Now, gentlemen it is usual to have a subcommittee on agenda and procedure. Would that be your wish in this particular case? It might be advisable, in view of the fact that we are breaking new ground; and, as this committee has practically the same personnel as the radio committee, my recollection is that we have a steering committee of 7 there.

Mr. SMITH: I would so move Mr. Chairman.

The CHAIRMAN: To be named by the chair?

Mr. FRASER: To be named by the chair, but taking cognizance of the different parties.

The CHAIRMAN: That goes without saying, Mr. Fraser. It is moved by Mr. Smith that a subcommittee on agenda and procedure, comprising the chairman and 6 members to be named by him be appointed.

Carried.

And now, I think, gentlemen, that covers the routine business, unless there is anything about which any member of the committee wishes to draw our attention at this time. I might say that Mr. Irwin is here this morning prepared to make a preliminary statement, but before calling Mr. Irwin I was wondering if there were any other questions on preliminary matters which you wished to bring up.

Mr. FRASER: Are we going to have permission to call people from outside, outsiders of whom we may wish to ask questions.

The CHAIRMAN: I suppose that would be a matter which should be referred to the steering committee.

Mr. CARROLL: Mr. Chairman, I find that I experience a little difficulty in attending two meetings at the same time. I am not suggesting that will happen here, but I think there should be someone in the House of Commons who would give more attention to this thing, and try to have committees—because many members are serving on more than one committee—meet at different times. I know it is a difficult thing to arrange, but perhaps if you could bring it to the attention of those whose task it is to organize the committees, the condition might be remedied in some way.

Mr. MACNAUGHTON: There is also the question of the days of meeting. I raise it not for the usual reasons, but because our committee work is so heavy now. We have so much to read. I think if we could have a few days—let us say, over a week-end—to catch up on our reading, and if we could concentrate our committee meetings on Tuesday, Wednesday and Thursday, and thereby allow us to have Friday, Saturday and Monday to catch up a little on our preliminary reading, it would be most helpful.

The CHAIRMAN: It is difficult to avoid some over-lapping of the work, but I am very glad that Mr. Carroll and Mr. Macnaughton have brought this subject up. We will do everything we can to try to arrange our meetings so that we do

not interfere with the meetings of other committees. Are there any other routine matters, gentlemen? If not, is it your pleasure then that we call now on Mr. Irwin, for his statement?

Mr. RICHARD: Mr. Chairman, if Mr. Irwin is going to read from a brief, could you not have copies of that brief distributed to us right away?

The CHAIRMAN: Yes, before he starts.

Mr. FRASER: I take it that Mr. Irwin will make his statement without any questions or interruptions?

The CHAIRMAN: I think so, and as far as possible we will go right through with his statement, if that is agreeable to the committee.

Mr. RICHARD: Mr. Chairman, is it understood that after this brief has been read we will close the meeting this morning?

The CHAIRMAN: Yes. Is that agreeable? When Mr. Irwin has finished with his brief, is it agreeable that we adjourn? Some of our members have other committee meetings to attend at 11:00 o'clock.

Mr. COLDWELL: I have three committees between 10:00 and 11:00 o'clock this morning, one at half past ten and two at 11:00 o'clock.

The CHAIRMAN: There are copies in French available, if anyone would like to have them.

Mr. RICHARD: I beg your pardon?

The CHAIRMAN: I said that we have copies of the brief in French available to those who would care to have them.

Mr. GAUTHIER (*Sudbury*): I do not prefer it, but I would like to have one.

The CHAIRMAN: Have the copies been distributed? We will now call on Mr. Irwin.

**Mr. W. Arthur Irwin, Chairman of the National Film Board, called:**

The CHAIRMAN: Will you proceed, Mr. Irwin, please.

The WITNESS: Mr. Chairman:

The motion of the House of Commons which on April 30 established this committee states that the committee is appointed "to consider the operations of the National Film Board as set forth in its annual report".

The report referred to is the annual report of the board for the fiscal year 1950-51 which was tabled in the House of Commons by Honourable Robert Winters, the Minister of Resources and Development on December 7, 1951.

Since the end of the period covered by the report, another fiscal year, 1951-52, has ended. Records for the latter year are still incomplete but with the committee's permission I may refer to them from time to time in order to present as comprehensive and up-to-date picture of the board's operations as possible.

## II Background

Before dealing in detail with the report, however, it may be useful to sketch briefly the board's historical background.

The development of the documentary film in Canada is a story of Canadian achievement in which public authority has participated for many years.

As far back as 1914 while motion pictures were still in their infancy, the Department of Trade and Commerce became interested in using them to promote trade in other countries.

In that year it authorized the production by an Exhibits and Publicity Bureau of films and photographs to be shown abroad. By 1921, the bureau

had so grown in stature, and the demands of other departments for the production of films had so increased that it was reorganized as the Canadian Government Motion Picture Bureau. It was given new plant and equipment and was assigned the task of producing and distributing films and photographic materials for other government departments.

This it continued to do during the early twenties with considerable success. very soon Canada, through the products of the bureau and those of small film production units in other branches of government, became known as a producer of effective informational films. These were mainly scenic and travel pictures, excellent by the standard of those days. These pioneering successes and the prestige attending them were almost snuffed out, however, by the economic crisis of the late twenties just at the time when new equipment was needed for the making of sound films. During the lean years of the early thirties the Bureau continued to make silent films. Not until 1935, six years after the general adoption of sound, did the bureau acquire sound facilities. In the meantime, Canada had dropped behind other nations in the documentary film field.

The consequences soon became apparent. Canadian information, both at home and abroad, suffered. With a view to finding a remedy the government asked Mr. John Grierson, a leading United Kingdom documentary producer, to report on the situation. The resulting recommendations, made in the peaceful summer of 1938, led to parliament's establishment in May, 1939, of the National Film Board and Mr. Grierson became the first film commissioner.

Under the National Film Act, 1939, the board was directed to advise on the production and distribution of national films "designed to help Canadians in all parts of Canada to understand the ways of living and the problems of Canadians in other parts"; to advise on the distribution of such films in other countries, and to coordinate all film activities of government departments. Active production of films remained the responsibility of the Motion Picture Bureau which was also directed to establish a government film distribution service.

From the outset the government's film activities had been oriented to peace-time needs but with the outbreak of war in 1939 films became an instrument of war policy. They were required in great numbers for many wartime purposes. As a result the board's operations expanded rapidly. By 1941 it had absorbed the Motion Picture Bureau and had been given responsibility for the production and distribution of all government documentaries.

A Canadian staff was trained by expert film technicians brought out from Great Britain. Production of theatrical films was initiated and theatrical distribution achieved both in Canada and abroad. The board's rural circuits for the distribution of non-theatrical films were established. Production of other visual aids was undertaken. By this fiscal year 1945-46, the board employed 787 people, was producing films, filmstrips, still photographs, microfilms, displays, posters and publication design; was operating twelve film production units; producing 310 films a year; and had a gross annual expenditure of \$3,638,513.

Despite the enormously difficult technical and personnel problems which had to be surmounted, the quality of the board's films was such that they carried the image of Canada to many parts of the world with distinction and effectiveness.

With the end of the war the board entered a period of readjustment. As war demands fell off its operations contracted. By 1948, staff had been decreased by about 200 to 589 and gross expenditure was down to \$2,698,000.

The very success of its wartime production, however, had created a large Canadian audience for non-theatrical films. This audience and its demands

for service continued to increase at a time when budgets were being lowered and costs were rising. There was also the problem of sustaining theatrical distribution in Canada.

Abroad, the board's films which had been readily distributed in many countries as part of the allied information program, had to achieve a new basis for peacetime distribution if audiences were to be maintained.

It had also become evident that the National Film Act of 1939 did not meet the needs of the new situation. Difficulties were experienced in financing, in accounting, in controlling costs and in making contracts for the distribution of films.

In consequence, the government through the Honourable Robert Winters, Minister of Resources and Development, asked J. D. Woods and Gordon Limited, a firm of business management consultants, to make an independent appraisal of the operations with a view to recommending possible improvements. The resulting report was tabled in the House of Commons in March, 1950. Subsequently in June of that year parliament enacted the National Film Act of 1950. This is the statute under which the board now operates.

Under the terms of this Act, the purposes of the board were re-defined as the initiation and promotion of "the production and distribution of films in the national interest" and "in particular of films designed to interpret Canada to Canadians and to other nations". In addition, it is designated as the representative of the government and of government departments in their relations with persons engaged in the commercial motion picture field. It is also authorized to engage in film research and is advisor to the Governor in Council on film activities generally.

The board of governors itself was reconstituted. It now consists of nine members—four, including the government film commissioner who is chairman, from the public service—and five from outside the public service. It meets not less than once every three months.

Its members are:

Mr. Charles S. Band,  
2 McKenzie Avenue,  
Toronto, Ontario.

Mrs. A. L. Caldwell,  
807 University Drive,  
Saskatoon, Saskatchewan.

Mr. Gratien Gelinas,  
1270 St. Denis Street,  
Montreal 18, Quebec.

Mr. A. D. P. Heeney,  
Under Secretary of State for  
External Affairs,  
Ottawa, Ontario.

Mr. Stewart Keate,  
Publisher,  
Victoria Daily Times,  
Victoria, B.C.

Mr. Arthur MacNamara,  
Deputy Minister of Labour,  
Ottawa, Ontario.

Mr. Charles Stein, Q.C.  
Under Secretary of State,  
Department of Secretary of State  
Ottawa, Ontario.

Dr. A. W. Trueman,  
President,  
University of New Brunswick,  
Fredericton, N.B.

W. Arthur Irwin,  
Government Film Commissioner, Chairman.

Mr. Heeney's posting to NATO headquarters in Paris made it necessary for him to tender his resignation.

All operative powers are vested in the board of governors but the board is subject to the direction and control of the designated minister, at present the Minister of Resources and Development, and is responsible, through him, to parliament.

The board has the power to employ its own staff and there is also provision whereby designated staff can receive superannuation payments under the Civil Service Superannuation Act.

The board is responsible for its own accounting other than the receiving and paying of cash which is handled by the comptroller of the Treasury.

It is provided with working capital of \$700,000; it derives its main operating revenue from a vote by parliament, and it may apply revenue to expenditures on operating account. Equipment expenditures must be voted by parliament. Any surplus on a year's operations must be returned to the Receiver General and a deficit can be covered only by vote of parliament.

These then are the board's purposes and powers. What is the scope of its operations?

### *III Scope of Operations*

At March 31, 1951, staff on strength was 533. Of this number 418 were in Ottawa, 100 were in the field across Canada and 15 were in distribution offices maintained abroad.

In Ottawa and vicinity the board occupies seven operational buildings and three storage buildings. The field staff in Canada is directed through six regional offices and four regional agencies, one in each of the provinces. The foreign distribution offices are in New York and Chicago in the United States and in London, England.

Investment in equipment at cost totalled \$992,853.

Gross expenditure for the year was \$3,013,553 as compared with gross revenue of \$3,051,178, leaving a surplus of \$37,625. (Fiscal year 1950-51.)

Income was derived from three sources:

1. Direct vote of parliament—a total for operations and equipment of \$2,307,805.
2. Payments for services rendered at cost to other government departments—a total of \$500,851.
3. Payments from sources outside the government—a total of \$242,522 from which the board realized net revenue of \$107,453.

The details of the operating results and their comparison with those of the previous year are set forth in the printed report. It might be useful, however, to summarize these briefly and to compare them with the operating results of the year ending March 31, 1952, where these are available.

Mr. Chairman, the detail here is summarized and if the members will permit me I will just quickly run through the figures and give you the story.

The CHAIRMAN: Yes and agree that it be printed in the record.

The WITNESS: Yes. The figure I will give you first will be the figure for 1950-51 and I will then give the figure for the year which closed on March 31 last.

<i>During the year 1950-51, the Board:</i>	<i>During the year 1951-52, the Board:</i>	<i>Increase or Decrease</i>
—Completed 187 film projects, 130 of them one reel or more	—Completed 213 film projects, 134 of them one reel or more	Increase 13.9%
—Completed 45 filmstrips	—Completed 100 filmstrips	Increase 122.2%
—Processed 11,278,011 feet of film	—Processed 10,736,578 feet of film	Decrease 4.8%
—Produced 114,428 B & W still photo prints	—Produced 112,211 B & W still photo prints	Decrease 1.94%
—Placed newsreel stories in 123 newsreels	—Placed newsreel stories in 257 newsreels	Increase 109%
—Secured 217,389 non-theatrical showings of its films in Canada and abroad	—Showed an increase in total showings in Canada and abroad of 12.1% (Foreign showings nine months only.)	
—Reached a Canadian non-theatrical audience of 10,110,789	—Reached a Canadian non-theatrical audience of 11,463,437	Increase 13.3%
—Secured 5,129 Canadian theatrical bookings	—Secured 8,483 Canadian theatrical bookings	Increase 65.4%
—Reached a foreign non-theatrical audience of 9,663,795 in 45 countries	—Increased foreign non-theatrical audience by 15.9% (Basis first nine months only.)	
—Secured foreign theatrical bookings of 10,512	—Showed a decrease in foreign theatrical bookings of 1.6%. (Basis first nine months only.)	
—Secured 1,523 television bookings abroad, mainly in United States.	—Secured 2,401 television bookings abroad	Increase 57.1%

To date, had distributed at home and abroad 125,750 16 mm film prints.

In Canada, the board now services:

343 film councils in which 7,942 organizations hold membership.

334 film libraries.

367 film circuits reaching some 3,500 outlets.

From the above summary it will be seen that during the past two years considerable progress has been made in extending the use of film both at home and abroad as a Canadian information medium.

During the same period a number of changes have been effected in the board's organizational structure. It is now divided into four branches each of which is responsible to a director, who in turn is responsible to the commissioner.

The four branches are: Production—which includes all types of production, films, filmstrips and still photos; Technical Services—which includes services

involving the use of technical equipment; Distribution—which includes both non-theatrical and theatrical distribution at home and abroad; and Administration—which covers accounting, purchasing, general services and personnel and liaison divisions.

Certain functions formerly carried on have been transferred to other government departments in the interests of efficiency and economy. A displays division was transferred to the exhibitions commission in the Department of Trade and Commerce and a posters and publication design division and a microfilm division to the Queen's Printer.

#### IV *Production*

##### 1. *Programming*

The heart of the Board's operations is the production of films. It might be useful, therefore, to examine briefly the nature of this process and the methods by which a film program is developed.

The starting point for every film is an idea and the ideas for the Board's film program derive from many sources. They come from the production people, themselves; from the distribution people who are in contact with film users right across the country; from Canadian posts abroad which are in contact with film users in other countries; from members of parliament, from other government departments, from film councils, libraries, educators, religious leaders; from industrial groups, chambers of commerce; from rural organizations, labour unions, welfare agencies, community organizations, cultural groups; from groups and individuals in fact representing almost every aspect of the country's activities.

Last year, for instance, more than a thousand ideas for films were received. These are sifted and evaluated in the light of overall policy by a production committee consisting of the director of production, his senior executive producers, distribution representatives and the commissioner. Each idea has to run the gauntlet of five questions:

1. Can it be translated on to film?
2. If so, what will the resulting film say?
3. To what audience will the film be addressed?
4. How much money will it cost?
5. Will such a film fit into overall policy and can it justify itself in a twelve month program which must be balanced in relation to many considerations?

In any given year's program there must be a balance among geographic areas; between English and French; between town and country; between the humanities and the sciences; between industry and the arts; between films intended for special interest groups and films intended for general audiences; between films for older and younger age groups; between films designed primarily for use at home and those intended particularly for audiences abroad.

From all these and other relevant considerations there emerges a program pattern which is submitted to the board of governors for review and final decision. Once the program is initiated progress reports are submitted to the board at three months' intervals. There is thus opportunity for revision as new situations arise and the pattern of current events changes.

This type of programming refers, of course, only to those films made on the board's direct vote. Subjects and treatment of those films made for other departments are, of course, decided by the departments themselves. Their requirements, however, both as to type and number, enter into the board's overall planning as it is obviously essential to avoid overlapping in particular fields.

Once a film idea is endorsed it enters a complex process involving the use of a wide range of technical skills and creative talents of a high order. You must have researchers; writers skilled in film techniques; directors who can give visual life to ideas. You must have artist-designers, set builders, actors; cameramen who are artists in the use of light and shade; composers, musicians; commentators; sound engineers, electricians, carpenters, location managers; editors, animators, titling artists, negative cutters, recordists, sound mixers; and finally producers who can fuse the efforts of all these diverse elements into a meaningful and satisfying entity.

Then when a synthesis of all these elements is achieved, the operation moves into the intricate fields of the physics of light, of electronics and of chemistry, where success or failure in the handling of minute tolerances may make all the difference between finishing a poor film or a good one.

As already indicated there emerged out of this process during the year under review 187 film projects of which 130 were one-reel films or more. Of these latter 105 were produced on National Film Board account and 25 on behalf of other government departments.

Thirty-four films were designed primarily for theatrical use and 96 for non-theatrical use. Theatrical films are made in 35 mm width and are designed primarily for showing in commercial theatres. Subsequently they are reduced to 16 mm size and used non-theatrically. A non-theatrical film, on the other hand, is made for initial 16 mm release and is designed primarily for non-commercial showings.

The 187 film projects were produced by a staff in the production and technical branches of 219 people, and total expenditure was \$1,156,638.

During the year just concluded on March 31, 1952, 213 film projects were completed of which 134 were major films of one reel or more. This was achieved with a staff of 223 at an estimated cost of \$1,292,000.

Some of the films issued by the board are not produced by the board itself but are either contracted out to commercial producers in whole or in part, or purchased in the form of prints. In 1950-51 the amount thus expended was \$119,460 and in 1951-52, \$292,098. These amounts included purchases in Canada, the United States and Great Britain.

Noteworthy during the year just ended, was the production by the board of the first animated stereoscopic color films. They were shown to large audiences at the Festival of Britain in London last summer and have since been released in a number of other European countries where they have attracted widespread attention as a significant innovation in film-making technique.

## *2. Other Visual Aids*

In addition to making films, the board also produces filmstrips and still photos both on its own account and for other government departments.

### *Filmstrips*

Filmstrips are strips of still photographs or drawings on 35 mm film designed to be projected in sequence on a screen—really a modern development of the old magic lantern slide. They are usually used for teaching where they may have an advantage over motion pictures in that the instructor can expand or enlarge on each individual picture.

The filmstrip program is developed in much the same manner as that for films. During the year under review the filmstrip unit had a staff of 11 people and completed 45 strips at a cost of \$45,782. During 1951-52 it completed a total of 100 strips at a cost of \$55,394. The completion figures for the two years are not strictly comparable since the completions in 1951-52 included a number of carryovers from the previous year.

Currently the board is experimenting with three dimensional filmstrips which, for such subjects as map usage, mechanics and medicine, will have a great advantage over the ordinary two dimensional strip.

### Stills

As with film production, the work of the board's still photography division expanded during the war. Since the end of the war, its activity has been markedly reduced. You will note that there were three photographers on staff at the end of the year under review as compared with six at the end of the previous year.

At present the division acts as official photographer for the government. It provides the Department of External Affairs with photos and photo stories for distribution abroad; supplies photo stories to the press; provides photos for NFB film promotion; and maintains a library of 100,000 photographs for use by government departments and others.

Many of the photographic assignments of the division are now handled by commercial photographers across the country. A new development is a co-operative central library to which commercial photographers are invited to contribute prints. Enquiries for such photographs are then directed to the commercial photographer who took them.

At the end of the year 1950-51 the staff of the division was 35, since reduced to 31.

During 1950-51, in addition to its other activities, the unit produced 114,000 prints and processed 2,368 filmstrips. Expenditure was \$127,042. Production during 1951-52 was 112,000 prints and 2,984 filmstrips. Total expenditure for operations was \$123,259.

During the year just completed (on March 31, 1952) five top awards were won by photographers of division in competition conducted by the Canadian Press and the Commercial and Press Photographers Association of Canada.

### V Technical Operations

All the technical operations of the board are now administered by the Technical Operations branch which at the end of 1950-51 had a staff of 154, now reduced to 149. (These figures include the technical staff of the stills photo unit previously mentioned.)

Footage processed in 1950-51	11,278,011 feet
Footage processed in 1951-52	10,736,578 feet

(Decrease 4.8%)

This branch supplies cameramen, electricians, cameras and electrical equipment for all board productions, handles sound recording, both on location and in studios; is responsible for sound editing, mixing and all projection facilities; produces all optical effects for films such as "fades", "wipes", "dissolves"; is responsible for developing, printing negative cutting, chemical work, inspection and other processing of all the board's film production both 35 mm and 16 mm. It does all the board's engineering, maintains the mechanical and processing equipment, and designs and builds special equipment not obtainable elsewhere. It is the custodian of the 55,000,000 feet of film accumulated since the Motion Picture Bureau was established. It is also responsible for film research in the technical fields.

In the latter connection, technical staff members have made a number of significant contributions to motion picture techniques. At the moment the board is negotiating with a commercial company for the development of a device invented by one of its staff for the production of synthetic sound on film. Other members of the staff recently have perfected a method of record-

ing two sound tracks on one film. This may prove to be particularly useful in a bilingual country such as Canada. It is of interest that all of the three technical papers presented by Canadians at the convention of the Society of Motion Picture and Television Engineers in Chicago in April were the work of board staff members.

## VI Distribution

### 1. Summary

The board's distribution system is unique, complicated and widespread. It operates both at home and abroad and is a prime factor in enabling the board to fulfil its function of using film to interpret Canada to Canadians and the peoples of other nations.

The distribution branch distributes through five main channels each of which requires a different method of approach. It operates in the highly competitive theatrical field both in Canada and abroad; in the newsreel field, in the print sale field and in the new and expanding field of television. Non-theatrically it has fostered and services a Canadian distribution system in which some 7,900 voluntary organizations participate. It deals with foreign government film agencies; and it services Canadian posts for the Department of External Affairs and of Trade and Commerce in 45 countries.

At the end of 1950-51 this work was handled by 166 people of whom 51 were in head office, 100 in the Canadian field and 15 abroad.

The corresponding figure for the year ending March 31, 1952 was 179, the increase being partly due to the absorption by the distribution branch of certain functions formerly handled by administration. Gross expenditure, including costs of materials sold, in 1950-51 was \$1,168,102 and in the year just concluded \$1,382,219.

### 2. Operating Results

#### (a) Canada

(i) Theatrical—Distribution of NFB films through Canadian theatres has been increasing steadily during the last two years. No accurate figures on the size of the audience thus reached are available since the record is kept on the basis of the number of bookings and a booking may cover anything from a one-night showing in a 300 seat rural theatre to an eight-weeks' run in the largest theatre in Canada. The audience, however, in the overall runs into many millions.

#### Theatrical bookings

NFB subjects—Canada	1950-51	1951-52	Increase
	5,129	8,483	65.4%

These figures reflect a growing acceptance of the Board's films by both the theatrical exhibitors and the theatre-going public. A considerable share of the credit for the increased distribution also goes to Columbia Pictures of Canada which has shown much enterprise in distributing the board's films in a highly competitive field. All theatrical bookings are made at normal commercial rates.

The board now distributes four series of films to Canadian theatres. These are: CANADA CARRIES ON—12 one-reel films a year; its French counterpart EN AVANT CANADA: a monthly one-reel EYE WITNESS series and its French language counterpart COUP D'OEIL.

The basic problem confronting the board in the theatrical field is that of producing films which inform, instruct or inspire, and at the same time are entertaining enough to compete with purely entertainment films. That the board's films have been able to do this with increasing success in competition with the best theatrical shorts from studios the world over is cause for considerable gratification.

(ii) Non-theatrical distribution—Canada—Evolution of the Board's Canadian non-theatrical distribution system since the end of the war is a striking example of what can be accomplished through the application of the principle of self help by local community organizations.

The system was established early in the war when the board recruited itinerant projectionists to show 16 mm films on what came to be called circuits made up of a network of showing points such as schools, churches, clubs and community halls. In 1946 there were 172 of these field men, including fee operators; and in that year the non-theatrical audience in Canada approximated 4,900,000. The corresponding field staff now numbers 61 and in 1950-51 the non-theatrical audience in Canada reached 10,110,789 according to detailed reports of showings. In the twelve months concluded on March 31 this increased to 11,463,437.

Where formerly the field men, in the main, operated as projectionists they now work with community groups to procure the establishment of film councils and film libraries, and to establish and supervise urban and rural film circuits. There are now 343 film councils comprising more than 7,900 organizations. These and the film-using public generally are serviced by 334 film libraries. The film circuits now number 367 and reach some 3,500 showing points.

Initial distribution of most of the board's non-theatrical films is secured on the circuits through the issue of nine film programs a year, each consisting on the average of five films. Each of these programs, of which 42 sets, English and French are required, takes twelve to fifteen months to complete circuit distribution. These films are then deposited in the film libraries where they are available for further showings. As the system now operates, approximately one-quarter of the distribution is secured through the circuits and three-quarters through the libraries.

In addition to handling films loaned by the board, libraries also buy prints with funds which come from municipal and provincial grants, from film council membership fees or from funds built up by revenue from rental of films.

As well as its own films, the board distributes films of commercial sponsors, provincial governments, foreign governments and agencies of international co-operation such as the United Nations. A total of 3,988 prints of such films are now in distribution through board channels.

The cumulative audience reached through this system by any one film over a period of years may be large. At last report "Life On The Western Marshes," a wildlife conservation film, made in 1945, had been seen by 1,092,000 Canadians. "Listen To The Prairies," a film on the Winnipeg musical festival, issued in 1946 had been seen by 861,000 Canadians and "Broncho Busters," issued in 1946 by 936,000.

#### (b) *Foreign Distribution*

All foreign distribution of the board's films is carried out in close co-operation with the Department of External Affairs which advises the board on the suitability of films for distribution abroad.

(i) Theatrical—As in Canada, the board's foreign theatrical distribution is achieved through regular commercial channels. Rights for a film for a specified area and a limited time may be leased to a distributing company for a flat sum or for a percentage of the revenue paid to the distributor by exhibitors.

You will note from page 18 of the printed report that in the fiscal year 1950-51 the board's theatrical distribution abroad declined. This was accounted for almost entirely by a reduction in the number of bookings in the United States. During the intervening twelve months, the downward trend has been halted and the board has entered into a series of contracts with distributors in the United States, Europe and elsewhere, which it is anticipated will reverse it.

The board believes that it has barely touched the potential of foreign theatrical distribution and that theatrical distribution has much to offer by way of supporting the Canadian information program abroad.

(ii) Non-theatrical—Foreign non-theatrical distribution of the board's films and filmstrips is carried on through four channels.

Of first importance is the distribution through Canadian government posts in 45 countries which are regularly serviced with new films from headquarters in Ottawa.

Second, the board supplies directly to educational organizations abroad, other government film agencies and international organizations prints or printing materials of its films which they distribute.

Third, in co-operation with the Canadian government Travel Bureau the board circulates travel films through 66 outlets in the United States. More than 33,000 film programs on Canada were thus shown in the United States through this system in the year under review and in the first nine months of 1951-52 audiences reached through this channel had increased by 21%.

Fourth, film prints are sold either outright through the branch offices in Ottawa and abroad, or on a royalty basis through commercial distributing agencies with whom the Board has contracts. In the year under review, 3,134 prints were sold by these methods.

Total non-theatrical distribution achieved abroad in 1950-51 through these channels reached 9,663,795. This does not include audiences reached through theatrical distribution of prints sold outright. The first nine months of 1951-52 showed an increase of 16%.

### 3. (c) *Newsreels*

The board supplies newsreel footage to Canadian editions of the United States and United Kingdom newsreels which are produced in New York and London respectively. Material thus submitted is also available for use in United States national newsreels, in Latin America, in Europe, in Middle and South East Asia and in Australasia and on television. No attempt is made to cover spot news stories which are handled by the commercial newsreel producers, the board's activities in the field being limited to the photographing of feature material which might not otherwise be made available. During 1950-51 NFB newsreel stories were carried in 123 Canadian and foreign newsreels. In 1951-52 the total was 257, an increase of 109 per cent.

### 3. (d) *Television*

Television is providing a growing distribution outlet for the board's films. To date most television use has been in the United States but telecasting systems are rapidly developing in other countries and these will offer additional outlets. Television distribution of the board's films is handled by a commercial distributor in United States on the basis of a percentage division of revenue from rentals. Bookings in all countries in 1950-51 totalled 1,523. Preliminary figures for 1951-52 show an increase of 57 per cent to 2,401. Revenue from this source in 1950-51 was \$14,243 and for 1951-52 it is estimated at approximately \$23,000.

### 3 (e) *Royal Journey*

The most ambitious single film project ever undertaken by the board was the production of *Royal Journey*, the film on the royal tour of our Queen, then Princess Elizabeth, and the Duke of Edinburgh to Canada and the United States last autumn. Originally, this was intended to be a two-reel film in colour but when the rushes were assembled and shown to leaders of the Canadian film industry, it was decided to expand it to a five-reel feature in the belief that it would get widespread circulation.

In the event, this belief turned out to be correct.

By the end of April, little more than four months after its release, the film had been shown in 569 theatres in Canada to an estimated audience of 2,850,000. In the United Kingdom it has already been projected in 350 theatres. It is also in release in Australia, New Zealand, South Africa, France and Denmark and plans are in hand to release it in other countries.

In its initial American showing in Boston it ran for eight weeks. In its initial showing in New York it broke the theatre's fifteen-year attendance record and went on to an eight-and-a-half week run. Since commencement of general release in the United States in April it has played in 35 key cities.

Almost universally, the film has received warm praise from critics. Not the least interesting reaction has been the fact that many of the reviewers have seen in the film a revealing portrait of Canada, as well as a moving record of the royal tour.

It is too early yet to estimate the film's earnings. Most features take at least two years to recover their costs. There is indication, however, that this picture may at least recover its total costs.

If a personal word is permitted, I would like to say, as commissioner, that I am proud to be associated with the people who made *Royal Journey* and *Voyage Royal*.

## VII Problems

### 1. Staff

Mention of successes, however, should not obscure the fact that the board is faced with many problems, some of which will be difficult to resolve. As is the case with any creative organization, governmental or private, a basic problem is the maintaining of a continuing flow of talent into the organization. This is particularly difficult in the film field in Canada where the available pool of skilled personnel is not large. For the most part the board has had to train its own staff and this in itself has presented and still presents difficulties. Measures are being taken, however, to improve training methods.

### 2. Changing Techniques

Another major problem arises out of the fact that techniques are changing rapidly in the film field. This means that the board must handle its forward planning with great care. Experts advise, for instance, it is not impossible that within the next decade or even less, visual film images now recorded on celluloid may be recorded on magnetic tape. This one innovation alone would radically change the whole technique of motion picture production.

Television is also a development which inevitably will have a profound effect on motion picture activities both in respect to production techniques and distribution methods. One of the problems here will be to develop techniques which will make possible low cost films in quantity while still maintaining quality. There is also the problem of preventing overlapping in the activities of the Film Board and the Canadian Broadcasting Corporation, in a new field to which the activities of both are related. Discussions on this question have proceeded with the CBC on the basis that duplication of both equipment and services should be avoided wherever possible.

### 3. Adequate Facilities

For many years one of the board's most serious problems has been the inadequacy of the premises in which it is housed.

The Woods Gordon report pointed out that it "has had to carry on its operation in ten separate buildings located in different parts of the city. This has made coordination difficult and has led to the duplication of certain

services. Besides being scattered, the buildings available were not designed for efficient film production". The report recommended that the work of the board should be centralized and suitable accommodation provided.

The Royal Commission on the Arts, Letters and Sciences noted: "with anxious concern that the various premises in which the Film Board conducts its operation are cramped, scattered, inconvenient and hazardous. In the interests of economy and efficiency this deplorable situation should be changed". The commission recommended that safe and efficient premises be provided without delay.

Measures have been taken looking towards the implementing of these recommendations. On February 8th last, the Minister of Resources and Development, Honourable Mr. Winters, announced that after detailed study of fifteen possible sites in the Montreal area, a site in Ville St. Laurent, a suburb of Montreal, had been acquired by the Department of Public Works for a proposed new building for the National Film Board.

The minister added that plans for the proposed building were being prepared by the Department of Public Works and it is expected that these will be available during the current fiscal year.

#### 4. *Demands for Increased Services*

Not the least of the board's problems is the continued demand for increased services during a period in which costs have been rising rapidly.

The Royal Commission on the Arts, Letters and Sciences, after thoroughly investigating the activities of the board throughout the country, recommended that provision be made for increased distribution of NFB films both commercially and non-theatrically, at home and abroad.

The record suggests that efforts to attain these objectives have met with some measure of success. Nevertheless, rising costs continue to be a serious obstacle. Since 1948, the dollar income available to the board has increased but the increase has fallen far short of being proportionate to the increase in costs. Despite this the board has been able to extend its services.

### VIII *Conclusion*

You have heard, gentlemen, something about our operations and our problems.

What's the purpose behind all this activity?

#### *The Canadian Image*

In so great an area as Canada, with a relatively small population, we, as Canadians, can achieve an abiding national identity only if we cherish those things we hold in common while understanding those things wherein we differ—region from region, race from race, interest from interest.

A nation is more than a geographical area. As Canada has proved, it may be more than a single racial group. A nation is a set of values, a belief, a common body of thought.

To fulfill the belief which is Canada, we must steadily nourish the paradox of unity with diversity which characterizes our life as a people.

The board's films, I believe, contribute substantially to that nourishment by stimulating in Canadians pride in their achievements, by projecting their growing sense of oneness while portraying their diversities, by interpreting the parts to the whole and the whole to the parts, by holding up images of the Canadian past, the present and the long road that leads to the future.

Canada is on the march to great new achievement. In the film medium, certainly one of the most potent information media available today, only Canadian films can record and interpret those achievements.

Only Canadian films can carry the Canadian image abroad; and abroad the board's films have achieved wide recognition.

Fifty-one NFB productions have won national and international film awards during the past three years.

This does not mean that all our films are of excellent quality or even of good quality. We make some mediocre films. We have even made some poor films. But over the years since the board was formed I believe that a consistently high percentage of its productions have done their job of "interpreting Canada to Canadians and to other nations".

And that, gentlemen, is what the board was created by parliament to do.

The CHAIRMAN: Mr. Irwin, I am sure we are all very grateful to you for your comprehensive statement.

Now, gentlemen, it has been suggested that it might help the work of the committee if we were to visit the premises of the National Film Board and see something of their operations at first hand. If that is your pleasure we might arrange that visit for Tuesday next. Perhaps Mr. Irwin could elaborate on that project.

The WITNESS: Gentlemen, we are in the hands of the committee. We will show the committee anything which they wish to see. One suggestion I would make is that if you have the time to go down to John street we will show you the processing of a particular film through all the stages that we can within a limited time. We will show you the cameras, the rushes, the processing, the editing, the sound cutting, the mixing of the sound and the visuals; and you will see at the end the finished product on the screen. I believe you will find the showing interesting. I have found it a fascinating thing to watch and to participate in. We would propose also to show you some films at the end of this demonstration. We will be only too happy to arrange that.

Mr. FRASER: How long will that take?

The WITNESS: Approximately three hours.

The CHAIRMAN: Would the committee desire to have a demonstration of that kind?

Mr. FRASER: I think it is only fair, Mr. Chairman, that we should see a demonstration of that kind; it would be helpful and enlightening to the members of the committee. However, with all the committees that are holding meetings at the present time, some starting as early as 9.30, I am wondering just when we can work in three hours to go there.

Mr. BROWNE: How early do the people go to work down there as a rule—half-past eight?

The WITNESS: The laboratory goes to work at 8.30. But we will meet your convenience; we will do it at night, if you like.

The CHAIRMAN: That might not be agreeable to members of the committee.

Mr. HENRY: What is your closing hour?

The WITNESS: Normally they conclude at 5.30; at times they run all night, but not often.

Mr. FRASER: Could we see part of the proces in one day and part of it another day?

The CHAIRMAN: I think it would be preferably to do it all in one trip.

Mr. FRASER: Oh, yes.

The CHAIRMAN: It occurs to me that if we decide on the hours 9.00 to 12.00, those hours might not interfere too much with the activities of other committees.

Mr. KNIGHT: Could we make our visit between 3.30 and 6.30?

Mr. BROWNE: That would interfere with the sittings of the House.

The CHAIRMAN: Shall we say 9.00 to 12.00 on Thursday would be acceptable to the committee?

Agreed.



HOUSE OF COMMONS

Sixth Session—Twenty-first Parliament, 1952

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SPECIAL COMMITTEE

ON THE

# National Film Board

*Chairman:* W. A. ROBINSON, ESQ.

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## MINUTES OF PROCEEDINGS AND EVIDENCE

No. 2

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THURSDAY, MAY 15, 1952

THURSDAY, MAY 22, 1952

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WITNESS:

Mr. W. A. Irwin, Government Film Commissioner.

ORDER OF REFERENCE

HOUSE OF COMMONS,  
THURSDAY, May 22, 1952.

Ordered,—That the name of Mr. Nickle be substituted for that of Mr. Courtemanche on the said Committee.

Attest.

Leon J. Raymond,  
*Clerk of the House.*

## MINUTES OF PROCEEDINGS

THURSDAY, May 15, 1952.

The Special Committee on the National Film Board met at 9 o'clock a.m. The Chairman, Mr. W. A. Robinson, presided.

*Members present:* Messrs. Beyerstein, Browne (*St. John's West*), Carter, Coldwell, Decore, Dinsdale, Fraser, Gauthier (*Sudbury*), Henry, Jutras, Knight, MacLean (*Queen's P.E.I.*), McWilliam, Robinson, Whitman.

*In attendance:* Mr. Ian MacNeill, Secretary, National Film Board.

The Committee proceeded to the Board's John Street (Ottawa) establishment. Mr. W. A. Irwin, Government Film Commissioner, welcomed the Committee and outlined the plans for the inspection tour and demonstrations.

Members of the Committee were conducted through the establishment in groups under the direction of Messrs. Gerald Graham, Director of Technical Operations; Donald Mulholland, Director of Production, Peter Aykroyd, Location Manager and Bernard Devlin, Film Director.

Various processes and methods used in the laboratories and on location were explained by the following members of the staff in their respective branches:

Production Control Office

Desmond Dew, Production Manager.

Camera Department

Denis Gillson, Chief, Camera Department, Roger Blais, Film Director.

Laboratory

Ray Payne, Superintendent, Motion Picture Laboratory.

Cutting Room

Victor Jobin, Editor.

Sound Cutting Room

Ken Healy-Ray, Sound Editor.

Sound Department

Roger Beaudry, Chief, Sound Department.

Large Theatre during "mixing"

Clarke Da Prato, Chief, Studio Sound Mixer.

Optical Department

Maurice Blackburn, Composer; G. D. Petty and Arnold Schieman, Cameramen.

Animation Department

Colin Low, Supervising Animation Artist, and Norman McLaren, Producer.

Titling Department

Fernand Menard, Supervising Titling Artist.

Demonstrating Dual Sound Track

Ches. Beachell, Sound Maintenance Engineer.

Science Film Unit

Harry Randall and M. L. Constant, Film Directors.

Following a brief recess, sample films were screened illustrating the different types of work being done by the Board, with special emphasis on Stereoscopic Films.

The Chairman thanked Mr. Irwin and his staff for their help and courtesy. At 12.45 o'clock p.m. the Committee adjourned to the call of the Chair.

THURSDAY, May 22, 1952.

The Special Committee on the National Film Board met at 11.00 o'clock a.m. this day. The Chairman, Mr. W. A. Robinson, presided.

*Members present:* Messrs. Beyerstein, Browne (*St. John's West*), Byrne, Cannon, Carter, Decore, Fraser, Gauthier (*Sudbury*), Henry, Jutras, Knight, Macnaughton, Richard (*Ottawa East*), Robinson, Winters.

*In Attendance:* Mr. W. A. Irwin, Government Film Commissioner and Mr. Ian MacNeill, Secretary of the National Film Board.

The Chairman announced that the following members had been chosen to act with him as a Sub-Committee on Agenda and Procedure: Messrs. Beyerstein, Boisvert, Byrne, Fraser, Gauthier (*Portneuf*), Knight.

The Chairman commented on the Committee's informative and interesting visit to the Board's John Street Establishment on Thursday, May 15.

*Agreed,*—That the Committee consider the various sections of Mr. Irwin's statement of May 8, 1952 as they appear in the printed evidence of the Committee, (pages 9-22).

The sections entitled "Background" and "Scope of Operations" were considered and the witness questioned thereon.

*Ordered,*—That the recommendations of the Woods-Gordon Report of 1950 and the extent to which they have been implemented, be incorporated in this day's Evidence.

At 12.45 o'clock p.m. the Committee adjourned to the call of the Chair.

E. W. Innes,  
*Clerk of the Committee.*

## EVIDENCE

May 22, 1952.

11:00 a.m.

The CHAIRMAN: Gentlemen, I see a quorum.

I am sure members of the committee would like me to mention for the record the very interesting trip which we had the opportunity of making last Thursday, going through the premises of the National Film Board on John street. I have spoken to a good many members of the committee since that time and we all found it a fascinating visit. I would like once again to express the thanks of the committee to all the officials of the Film Board who so kindly made our trip possible and who went out of their way to make it interesting and instructive.

Two weeks ago I was instructed by the committee to name a committee on agenda, and it will contain the following members: Mr. Boisvert, Mr. Beyerstein, Mr. Byrne, Mr. Gauthier (*Portneuf*), Mr. Fraser and Mr. Knight; those six members, together with the chairman will form the committee on agenda.

I have not yet had an opportunity, of course, of taking up our agenda with the committee, but I take it for granted that it would be your wish to proceed this morning to question Mr. Irwin on the very comprehensive statement which he made to us two weeks ago. We could, if you wish, question him on the annual report of the Film Board, which is also being distributed; but members of the committee might find it better to proceed on the statement itself. I would like to have the wishes of the committee in that respect.

Mr. FRASER: Well, Mr. Chairman, some of the report deals with the past and I do not think we want to worry too much about that. It is the future we have to deal with. At the present time, and I think we should go into our subject now from the time the new Act came into being in 1950, and not worry too much about what happened before that—that has all gone under the bridge.

The CHAIRMAN: I take it then, Mr. Fraser, that you suggest that we should proceed on the statement as given to us by Mr. Irwin two weeks ago. Is that agreeable to the committee?

Mr. FRASER: That is all right with me.

Agreed.

**Mr. W. Arthur Irwin, government film Commissioner, called:**

The CHAIRMAN: Then, if that is the case I do not think we have additional copies of the mimeographed statement which was distributed so we will have to deal with it by reference to our minutes of proceedings and evidence number 1.

Mr JUTRAS: Have you copies of that for the members?

The CHAIRMAN: I will ask the clerk to distribute copies at this time.

Perhaps it would help us in our work if the chairman were to call the headings of the statement and possibly the pages in the minutes, and invite questions by headings and pages.

Mr. FRASER: Are you going to take the pages in the mimeographed report, Mr. Chairman?

The CHAIRMAN: That will not be possible, Mr. Fraser; we will have to take the pages in the minutes of proceedings and evidence number 1.

Mr. FRASER: That will be tough on the old man.

The CHAIRMAN: If that is agreeable we will discuss "background"—pages 9 and 10. If there are no questions on those pages the same heading continues on page 11.

Mr. FRASER: Mr. Chairman, in regard to that, it says here: "In the meantime, Canada had dropped behind other nations in the documentary film field".

The CHAIRMAN: Where is that reference?

Mr. FRASER: That is on page 3 in the mimeograph copy. I am trying to find it in the other. That is on page 10, in the second paragraph, at the end of the second paragraph.

The CHAIRMAN: Oh, yes.

The WITNESS: I was speaking of the United Kingdom and France, particularly, sir.

Mr. FRASER: They really were the only countries that were producing film, were they not?

The WITNESS: I would hesitate to answer that categorically, there were other countries in production in some measure, but the United Kingdom has been and was during that period a leader in the development of documentary films. There was also some production in Denmark and Germany.

The CHAIRMAN: Would you mind speaking a little louder, Mr. Irwin, please?

*By Mr. Fraser:*

Q. Further on you say, "the Board was directed to advise on the production and distribution of such films designed to help Canadians in all parts of Canada—"; what do you mean by "in all parts"?—A. That is the wording of the old Act.

Q. Well, I know it was in the old Act, but what is your definition of that?—

A. In other parts of Canada, particular parts of Canada.

Q. Oh, you do not mean Canadians who are in other parts of the world?—

A. No sir.

Mr. BROWNE: Why have you not got representations from all different provinces here?

Hon. Mr. WINTERS: The Act, Mr. Chairman, is set up so that the representation is regional rather than specifically by provinces, so we conformed to what was placed before us by parliament and it was felt at that time by parliament and by the government that a geographical representation would accomplish everything that a representation by provinces would accomplish and keep the Board within the limits of perhaps a more manageable and more fixed group.

Mr. BROWNE: That section seemed to be intended to provide that all the provinces should be represented in the organization of the previous Film Board, and I would very seriously recommend that consideration be given as soon as possible to providing representation from each of the provinces. Do you not think that each of the provinces should have representation on this National Film Board? For instance, take the part Alberta is playing today in the development of Canada: I see no representative of the province of Alberta, but there is one from Saskatchewan.

Hon. Mr. WINTERS: You will recall that the Woods-Gordon recommendations and report were to the effect that the board be regional, therefore we placed the legislation before parliament in that way, and parliament approved it in that way.

Mr. BROWNE: From your experience then, you are still of the opinion that that is the best method?

Hon. Mr. WINTERS: I think this is a good board, and we are getting on with what parliament had in mind and what the management-consultants had in mind.

Mr. BROWNE: I would like to see Newfoundland represented there. Of course, we have only recently joined the other provinces, but Newfoundland is so far away from the other provinces I would like to see it represented; and I still think that a province like Alberta, which is such a driving force today, should be represented as well.

Mr. FRASER: Who will be replacing Mr. Heeney on that board?

Hon. Mr. WINTERS: That has not yet been determined.

Mr. BROWNE: Is it likely to be some official of the government?

Hon. Mr. WINTERS: Yes.

Mr. FRASER: Distribution is mentioned here. You do not want to go into that at the present time, Mr. Chairman? Would you prefer to go into it later?

The WITNESS: Whatever you wish.

The CHAIRMAN: I think there is a section in the statement on "Distribution", and at a later date questions under that heading might be asked more conveniently.

*By Mr. Carter:*

Q. On page 10 of the printed proceedings, or on page 4 of the mimeographed statement, it is stated that:

Under the National Film Board Act, 1939, the board was directed to advise on the production and distribution of national films . . . and to advise on the distribution of such films in other countries, and to co-ordinate all film activities of government departments.

Could we have an explanation, just briefly, as to how that coordination is done?—A. You are referring now to coordination under the 1939 Act.

Q. Yes.—A. In principle I think it was pretty much the same as the coordination under the 1950 Act, under which you had a central organization which was primarily responsible for the production of motion picture films and other visual aids. There were certain exceptions made initially, in respect to departments which carried on technical photographic operations, such as agriculture, where you might have a scientist photographing the growth of plants from day to day, or a department which photographed police records and that kind of thing. But the principle adopted was that there was to be one central organization for photographic operations, and if there were exceptions, they should be specific.

Q. Such as the photographic surveys which are made, I suppose, by the Department of Mines and Resources?

Hon. Mr. WINTERS: The Department of Mines and Technical Surveys.

Mr. CARTER: That would be an exception?

The WITNESS: Yes, sir.

*By Mr. Fraser:*

Q. The air force has its own separate unit for motion picture making, has it not?—A. I understand they do photographic aerial map making.

Q. And they also do other work, do they not?—A. They handle combat photography and technical pictures for use in training. It might be stills, or it might be motion picture footage which would be used for training purposes, as I understand it, and they also do photostatic work.

Q. Are they the only branch of the services which do their own production of motion pictures?—A. You mean the only branch of the defence services, or the only branch of all services?

Q. Yes, of defence services; I understand the navy also do it?—A. I am not too familiar with the details, but I understand the navy does.

Q. Do you develop their negatives or reels?—A. We do sometimes, but not always. We do not develop their still pictures.

Q. I was wondering in view of the fact that the navy and the air force have their own branches for film making, why your department would send a man over to Korea? I understand you had a man over there who was injured just the other day.—A. That is right. The Defence Department wanted a motion picture made for general audience distribution, which involved the utilization of techniques and skills in finishing which they are not equipped to handle. They may make training footage, but if they want to go beyond that, they need skilled film makers. And they wanted a picture of that type, on the life of a Canadian soldier in action in Korea. Therefore, they called on us and we are making it.

Q. How many personnel have you over there?—A. We have 2 men, a camera man and a director.

Mr. BROWNE: Have you any breakdown? Have we got to page 13 yet?

The CHAIRMAN: May we complete page 10 first?

Mr. KNIGHT: I was going to ask to what extent are the activities of the Film Board scattered across the country? Perhaps I should make that clearer. For example, in the case of the Canadian Broadcasting Corporation they have production units here and there all across the country. I can understand, from the very nature of the film business, why it has to be concentrated at Ottawa, but can you comment on my question?

The WITNESS: Are you thinking particularly of films or of still photographic work?

Mr. KNIGHT: Both.

The WITNESS: In films, the operation is concentrated in Ottawa; all the finishing is done here; all the supplies are kept here, and all the purchasing is done here. When it is decided to shoot a subject, let us say, in Newfoundland or in British Columbia, then, normally, crews will go out from here, but not in all cases. If we were shooting a news magazine subject in British Columbia it is probably that we would hire a local photographer with whom we work, in Vancouver. The same might be the case in Toronto. But where it is an operation of considerable size, involving any considerable number of crew, then the crew goes out from here to location, but it is just a temporary location. They go out to it at a particular time and then come back again.

In the still field, during the past couple of years, we have developed the principle of using as many outside photographers as we can, because we find it to be more economical.

Mr. FRASER: That is quite a change from what it was before.

The WITNESS: I believe so, sir.

*By Mr. Knight:*

Q. The Board of Governors, I suppose, is representative?—A. Of course, this is also distribution which is a heading we have not come to yet. We have six regional offices, and four regional agencies, one in each of the provinces, and these supervise the operations of our field men, who operate throughout the country.

Q. The Board of Governors, I take it, is composed on a regional basis. I see that Saskatchewan, Quebec, British Columbia and New Brunswick are

represented here. I did not hear Mr. Browne's question, and I do not know whether or not it related to Newfoundland, or related to the representatives on the Board of Governors.

Mr. BROWNE: Yes.

*By Mr. Knight:*

Q. Do the Board of Governors, shall we say, take a directing interest in the matter of the choice of film which you make and that sort of thing? I am drawing an analogy between the Film Board and the Canadian Broadcasting Corporation. Does the Film Board take as direct an interest in your operations as the Board of Governors takes in the Canadian Broadcasting Corporation?—

A. Yes sir, they do. They meet at least once a quarter. After a program suggestion is made, it is submitted to the board for discussion in detail and the general line of policy is laid down. The program is then reviewed at three month intervals by the board. And I might say that all the members now on the board take a very keen and active interest in the operations of the board.

Q. Would there be any members of the board who had any particular technical knowledge of film operation, or are they merely people who are simply interested in a lot of things?

Mr. BROWNE: A functional interest.

The WITNESS: The board is drawn from various walks of life. I think we are particularly fortunate in having Mr. Gelinias as one of the representatives from French Canada because he is probably the outstanding theatrical producer in Canada, English or French, and he has taken a very active interest. We also have a man experienced in the publishing field from British Columbia, we have the president of a university, who represents the educational field; we have a leading businessman who is very much interested in the arts; we have a labour representative, and a representative who is in close touch with Canadian information abroad, I refer to the Under-Secretary of State for External Affairs. I do not think I have got them all, but it is a very representative board, if I may say so.

*By Mr. Knight:*

Q. Does the board always meet at Ottawa or does it meet at various other places?—A. Thus far it has met in Ottawa.

Q. Do they make definite decisions in each case where the film Board produces a film? Is the matter discussed? Do they discuss the matter and come to a decision upon it, or do they simply review the work of the board from time to time?—A. They lay down general lines of policy. For example, the theme we are developing now is "Canada as a Developing Nation". That is discussed in general and suggestions are made for particular subjects which fit into that general theme. These are then reviewed by the board.

Q. The board would make a definite decision. The only term I can think of is "borderline case", as to whether or not to produce a film on a certain subject. Do they sit in and decide that question?—A. The commissioner keeps in pretty close touch with the members of the board, and if a case comes up in which there is doubt, then there is consultation followed by a formal decision.

The CHAIRMAN: Mr. Decore.

*By Mr. Decore:*

Q. I notice on page 10 of the report it says:

Under the National Film Act, 1939, the board was directed to advise on the production and distribution of national films "designed to help Canadians in all parts of Canada to understand the ways of living and the problems of Canadians in other parts".

I was wondering to what extent the National Film Board has carried on its activities in producing films showing, shall we say, the life of Canadians in certain communities, or the life of various ethnic groups, and how those people are integrating into our Canadian national life; or showing something of their cultural activities, their culture and the contribution which they make to our Canadian national culture? To what extent have your activities gone in that respect?—A. In a broad sense, sir, I think that almost everything the board produces does this, in one way or another; it must reflect some aspects of Canadian life.

We have, over the years, given a fair representation to the activities of various groups such as ethnic groups. Offhand, I think of one picture which was made before the time I was with the board; it was called "Peoples of Canada", and it deals specifically with that particular subject. Another one I think of is a film on the Icelandic peoples of the prairies. I cannot recollect the title, but I remember seeing the picture; and there is another one, of which I think the title is "Ukrainian Winter Holiday". But there are hundreds of subjects.

*By Mr. Cannon:*

Q. Have you not produced a very good film on Newfoundland only recently?—A. We have produced two films on Newfoundland.

Q. Did not one of those films win a prize or a special recommendation?—A. Mr. Crawley produced an excellent film on Newfoundland within the last 12 months. He did it on behalf of an industrial corporation. We are distributing that film through our circuits this coming season.

The CHAIRMAN: Would it be helpful at a subsequent meeting to have a list of the titles produced in 1951 with a short description of the films?

The WITNESS: I have it here. It is a long list, but if you wish to have it put on the record, I would be glad to do so.

The CHAIRMAN: It might be interesting to have it mimeographed and distributed at the next meeting.

*By Mr. Cannon:*

Q. I would like to mention the fact that I had a visit from one or two of the representatives of your board and they said that you were going to make a film of the Magdalene Islands.—A. It is projected.

Q. That is a good idea because I know there is very interesting material there from that point of view. It would enable other people in Canada to learn what life is like in the Magdalene Islands. It is a fishing community.

Mr. DECORE: I think that is something in which the Film Board has done very good work, but I think they ought to increase their activities so far as ethnic groups are concerned, because it would tend to produce better understanding among our very diverse population, and it would also produce better citizenship.

The WITNESS: The board is very much aware of the desirability of doing just that.

*By Mr. Browne:*

Q. How many meetings did the board hold in the year 1951?—A. Five.

Q. How many members make a quorum of the board?—A. There are nine members, and five constitute a quorum.

Q. Do you have good or poor attendance at those meetings?—A. We have had extremely good attendance. I do not recall any meeting when there were not at least eight members present.

Q. How long would it take?—A. It usually takes one day. And then there are also some committee meetings.

Q. What committees have you?—A. We have a committee on accommodation at the present time.

Q. Does that mean physical accommodation?—A. Yes.

Q. Are there any other committees?—A. No, sir.

Q. Who is on that committee?—A. Mr. Band, Mr. Gelinas, and Mr. MacNamara.

Q. And that committee considers the question of housing you all in one building?—A. Yes.

Q. How far has that project gone?—A. The minister may wish to answer that question.

Hon. Mr. WINTERS: We acquired land in Montreal, and plans are being prepared for a building to be built at some time on that site.

Mr. BROWNE: In what neighbourhood?

Hon. Mr. WINTERS: It is on the Cote de Liesse Road close to Decarie Boulevard, just east of the intersection, on the north side, in the St. Laurent town district.

Mr. FRASER: Would that involve the movement of the whole Film Board from here in Ottawa to Montreal?

Hon. Mr. WINTERS: If carried out, it would involve the movement certainly of the production operations.

Mr. GAUTHIER (*Sudbury*): Let me suggest that you do not try to move that other building down there to Montreal.

Mr. KNIGHT: The visit we had to that place certainly proved to me that the need for such a move is necessary. That is a terrible place in which to try to work, I would imagine. I was struck by the notices around in regard to fire. They are very necessary. It must be a terrible place in which to work!

Mr. BROWNE: Why are you planning to move to Montreal? Why not remain here? Is there some reason for it?

Hon. Mr. WINTERS: Yes. There are good reasons for moving to Montreal. I do not know whether you want me to deal with that question now.

The CHAIRMAN: There is a place in the statement at a later point which deals with that particular subject, as I recall it. Do you wish to pursue your questioning when we come to that part of the report?

Mr. DECORE: No. Let us deal with it now.

Mr. KNIGHT: Arising out of page 10, could we have some comment on the extent or the method of distribution of Canadian films to other countries? That matter was mentioned, I think, in paragraph 3 or 4 on page 10?

The WITNESS: Mr. Chairman, I shall try to answer that now if you wish, although it does come under the heading of "Distribution".

The CHAIRMAN: "Distribution" starts on page 17. I wonder if we could not make the questioning under "Background" on pages 9, 10, and 11 fairly general in nature, because I think it would help us in our work. Then we will come to a particular item in that category later on.

Mr. KNIGHT: I was thinking of the third or fourth paragraph where it says:

...to advise on the distribution of such films in other countries,...

but I would be pleased to defer it to the proper place.

The CHAIRMAN: Are there any other questions on pages 10 and 11?

Mr. FRASER: With respect to page 11, have the recommendations of the Woods-Gordon Company been carried out in full, or only in part?

Hon. Mr. WINTERS: They have not been carried out in full because one of the recommendations was for the consolidation of operations under one roof, and we have not been able to do that yet.

Mr. FRASER: I know, but I thought there were one or two other items which have not been carried out.

Hon. Mr. WINTERS: Mr. Irwin can tell you about that.

The WITNESS: I have a detailed analysis of the recommendations and of what has been done. Would you like it put on the record?

Mr. FRASER: I think it would be well to put it on the record, and at the same time to give us a list of the films that were produced last year. I think it would be good to have that on the record as well.

The CHAIRMAN: A suggestion has been made that the list could be mimeographed and distributed at the next meeting.

Mr. FRASER: Yes, but I think that others who are not members of the committee might like to look at that list, and that it should be a list which would be of some use, not only to us, but to all the people across Canada, so that they will know this particular film can be secured, and I think it should be marked whether or not it be 16 mm or 35 mm.

The WITNESS: I will have such a list prepared.

Mr. FRASER: Yes, and whether it be black and white, or coloured.

Mr. JUTRAS: Have you not got a catalogue.

The WITNESS: Yes, but the catalogue is cumulative. It includes films which may have been made as long as ten years ago.

Mr. FRASER: But do you do have a catalogue, because I have seen one.

The WITNESS: I would be glad to have the catalogue made available to the committee.

Mr. JUTRAS: Following Mr. Fraser's question, I take it there will be a catalogue which shows the films which are available to everybody.

Mr. FRASER: I realize that, but I think the public would like to know what new films they have for distribution, not the old ones, but the new ones. You might have a catalogue, but it does not indicate the date when they were produced.

Mr. JUTRAS: Yes, I think the date is indicated, is it not?

*By Mr. Fraser:*

Q. Is the date on which the film was produced indicated in the catalogue?  
—A. Yes, sir. Have you seen one?

Q. I have not seen the last one.—A. This catalogue was published last year and it is kept up to date by the issue of supplements. Those are the supplements.

Q. Well, if we can have that, with the dates of production, then it is all right.

Mr. GAUTHIER (*Sudbury*): I do not think we should have all that catalogue printed in our record.

Mr. FRASER: No, now that we have the dates in here, that is all right. That is what I wanted to get.

The WITNESS: The catalogue is also published in French.

Mr. FRASER: You are also going to put on the record the recommendations that have been carried out?

The CHAIRMAN: Is that agreed?

Mr. FRASER: I mean the recommendations made by the Woods-Gordon Company.

The CHAIRMAN: Is it agreed?

Agreed.

**SUMMARY OF PRINCIPAL RECOMMENDATIONS OF THE  
WOODS-GORDON REPORT AND ACTION TAKEN THEREON***Recommendation*

1. Ministers of the Crown should not serve as members of the National Film Board. Instead the Government Film Commissioner should be responsible to a designated Minister who, in turn, should report to Parliament.
2. The members of the National Film Board should consist of the Government Film Commissioner who should be Chairman, five representatives of the public chosen to represent the five main regions of Canada and three senior Civil Servants; meetings of the Board should be held quarterly.
3. The members of the National Film Board should recommend the overall policies to be followed subject to the approval of the designated Minister. The Government Film Commissioner should be responsible for carrying out such policies.
4. The designated Minister should approve the appointment of senior officials of the Board and of all other matters requiring the confirmation of Treasury Board or of the Governor in Council.
5. In the interim form of organization which is proposed the senior officials in addition to the Government Film Commissioner, should be the Advisor on French Language Production and Distribution, the Secretary, and five Directors—of Production, of Technical Operations, of Planning, of Distribution and of Administrative Services respectively. The positions of Executive Officer (Production) and Co-ordinator of Graphics should be discontinued. (The Graphics Division should be integrated with other sections of the Board.)
6. No purchases, expenditures or commitments should be made until approved by the Director of Administrative Services or by an authorized assistant.

*Action*

1. No Ministers of the Crown are on the present Board. Government Film Commissioner is responsible to the Minister of Resources and Development.
2. Sections 4, 5, 6, 7, of the National Film Act (1950) provide for the implementation of these recommendations. The Board, as presently constituted, fulfills these recommendations.
3. Sections 15 and 16 of the National Film Act (1950) provide for this.
4. This is incorporated in Section 13(4) of the National Film Act (1950) and the Board follows this practice.
5. The senior positions in addition to that of Government Film Commissioner in the Board's present establishment are those detailed in the recommendation. Directors of Production, Distribution, Technical Operations, Administration, an Advisor on French language production and distribution, and a Secretary have been appointed. Appointment of a Director of Planning is pending. The Secretary of the Board has also been made an Assistant to the Commissioner. The positions of Executive Officer (Production) and Co-ordinator of Graphics have been discontinued. The Graphics Division has been integrated with the Production and Technical Operations Branches and certain services formerly carried on have been transferred out of the Board (See Recommendation 13).
6. This recommendation has been implemented. Moreover authority for expenditures for operations in excess of five hundred dollars and equipment in excess of two hundred and fifty dollars must be countersigned by the Commissioner.

*Recommendation**Action*

7. The Board should be responsible for keeping its own accounting and cost records and should be permitted to keep such records on an "accrual basis" rather than on the "cash basis" followed by Government departments. Receipts and payments should continue to be handled by the Comptroller of the Treasury.
8. Annual appropriations for the Board should be made available in two Parliamentary votes, one for operations and the other for the purchase of equipment.
9. The costing methods should be changed to reflect all production costs and expenditures in the costs of individual films.
10. The Board should be provided with a permanent working capital fund of not less than \$700,000.
11. The work of the Board in Ottawa should be centralized and suitable accommodation provided.
12. The Board should be permitted to hire employees during pleasure, such employees to continue, as at present, to be exempt from the terms of the Civil Service Act but to be given an opportunity to contribute under the Civil Service Superannuation Act.
13. The Government Film Commissioner should review every activity in which the Board is engaged to see whether any of them should be curtailed or transferred to other government departments or agencies.
14. Consideration should be given to transferring to the Department of External Affairs the responsibility for non-commercial distribution of films abroad, except possibly in the United States.
7. A new accounting system based on these principles was adopted after the enactment of the National Film Act (1950) which granted legislative authority in Sections 17 and 18.
8. Appropriations for the National Film Board in 1950-51 and since have followed this pattern.
9. Costing methods reflect all direct production costs for individual films including direct administrative costs.
10. Section 18(4) of The National Film Act (1950) granted statutory authority for the provision of this amount of working capital.
11. The Minister of Resources and Development has announced that a site has been obtained in Ville St. Laurent, a suburb of Montreal, for a proposed new building for the Board. An amount is contained in the 1952-53 estimates of the Department of Public Works for the preparation of working plans for such a building.
12. Statutory authority for implementing these recommendations was included in Sections 13 and 14 of the National Film Act (1950). A proportion of the staff has already been designated under the Civil Service Superannuation Act.
13. As a result, a review by the Government Film Commissioner, the Posters Division and the Microfilm Service have been transferred to the Queen's Printer and the Displays Division to the Exhibitions Commission of the Department of Trade and Commerce.
14. Following an examination of non-commercial distribution abroad and after consultation with the Department of External Affairs, it was agreed that such distribution should continue on the basis of close collaboration between the Department and the Board.

*By Mr. Jutras:*

Q. On page 11 you refer to the research end. I do not see any other reference in the statement. Can you tell us to what extent you are engaged in that particular field of research?—A. I think there is another reference later on, under technical services.

Q. Very well.—A. It is on page 16 at the bottom, and the heading is "Technical operations".

Mr. CARTER: Mr. Chairman, before we leave pages 10 and 11, I wonder if Mr. Irwin could give us some information on the production of film strips? Is the production of film strips increasing as compared with 1945-46, and what proportion of those film strips are made for use in Schools?

The WITNESS: In 1950-51 we produced 45 strips; and in 1951-52 we produced 100. These figures are not strictly comparable, because some of the 100 produced in 1951-52 were carry-overs from a previous year. Of those produced in 1950-51, 23 were sponsored film strips, that is, they were made for other government departments; and in 1951-52, 71 were made for other government departments. In the last year, 1951-52, those departments included National Health and Welfare; National Defence, the National Museum; Citizenship and Immigration; Resources and Development; Labour; Insurance; Mines and Technical Surveys; Public Archives; and Fisheries. I would say that approximately 90 per cent of the total output is of a kind which would be used in schools.

The CHAIRMAN: Are there any other questions on pages 10 or 11?

*By Mr. Fraser:*

Q. On those releases where it says "Ottawa, January, 1952", does that refer to releases made for films which were produced in 1948? Why would they just be released now? That is marked on the release entitled "Boogie-Doodle"? It is a four minute, colour film.—A. Yes, that is one of Norman McLaren's.

Q. Why would it be just released now, when it was made in 1948?

Mr. JUTRAS: Where do you see that?

Mr. FRASER: Under the heading of "current releases", in the catalogue.

The CHAIRMAN: In English?

Mr. FRASER: Yes, in English, and under the sub-heading of "films and film strips."

Mr. JUTRAS: On what page is that?

Mr. FRASER: It says, Ottawa, January 1952. It is on the first page.

The WITNESS: I am sorry, but I do not know. However, I shall find out for you. It is possible this is a French revision, but I am not sure.

Mr. FRASER: There are also some 1950's in this, and you will check that.

The WITNESS: Yes. I am told that we ran into trouble on that, and it was held back.

Mr. JUTRAS: Does the French catalogue include only French films?

The WITNESS: No, sir. The French catalogue is identical with the English catalogue.

Mr. GAUTHIER (Sudbury): It is the "Boogie-Doodle" title on page 2, Mr. Cannon.

Mr. CANNON: In the first or second supplement?

Mr. GAUTHIER (Sudbury): It is the "Boogie man".

Mr. FRASER: Have we passed page 12, yet?

The CHAIRMAN: Have we finished with pages 10 and 11? Now we are on page 12. Mr. Fraser.

*By Mr. Fraser:*

Q. How many civil servants have you and how many temporaries? In the first paragraph on page 12 you say:

The board has the power to employ its own staff . . . .

—A. I am not quite sure that I understand the import of your question, Mr. Fraser.

Q. You have some who are civil servants?—A. Not now, not under the new Act.

Q. Not now, not under the new Act; they are all temporaries?—A. We have a few who were originally civil servants but who are now employees of the National Film Board.

Q. And they are not civil servants anymore?—A. No sir.

*By Mr. Browne:*

Q. Are they governed by the same rules as the civil servants, that is in regard to holidays and so on?—A. No. The terms of employment are laid down by the board, and the people who were formerly civil servants are now subject to the same rules which apply to the staff, generally.

Q. What about superannuation?—A. Under the 1950 Act, there is provision for the setting up of what is called a continuing establishment, and individuals can be designated to a position on this continuing establishment, in which event they become eligible for superannuation allowances under the Civil Service Superannuation Act.

Q. And their contributions would go into the Consolidated Revenue Fund?—A. Yes; the employees are on the same basis as those in the civil service.

Q. There is no difficulty there?—A. No sir.

Q. Do you work the same hours as the civil service, generally speaking?—A. Generally speaking, yes; but there are some differences. Our laboratory is on a five day, 40 hour week. The rest of the staff is on a five and one half day, 39 hour week, which is the same as the civil service.

Q. I notice you have got the staff as of March 31, 1951, at 533. What was the staff at March 31, 1952?—A. 543.

*By Mr. Fraser:*

Q. There was some objection taken to the Film Board operating on Sunday. What do you do about that?—A. Naturally, we do not operate on Sunday if we can help it; but a situation may arise when it may be necessary to do so in order to get a job finished within a limited time.

Q. There was a letter in the *Ottawa Citizen* of March 13, 1952, regarding "film-making on Sunday". I quote from it as follows:

All last week we listened to the "thrum" of a diesel motor supplying power to National Film Board units operating in the Canadian Legion annex on Cartier and Cooper streets. The engine gave off unpleasant smoke and fumes.

Come Sunday we thought this irritating noise might cease. But no, it continued from 8 a.m. until 10 p.m.

—A. That was an effort to carry through a job which had to be done on a deadline basis; but we do not do that more often than we can help. For example, we had to do it on the Royal Journey.

Mr. BYRNE: The smoke would smell the same on Saturday.

Mr. FRASER: Yes, but a lot of people are home from work on Sunday and they might want to sleep.

Mr. KNIGHT: There are certain specialized operations which involve long hours for certain of the personnel with the Film Board. I take it that they will get time off to make up for those extra hours?

The WITNESS: Yes, that is right. If men have to work over-time in carrying through an operation, they are given compensatory time off.

*By Mr. Fraser:*

Q. In the second paragraph on page 12 it says:

The board is responsible for its own accounting . . . .

and so on. How many treasury officers are there with the Film Board now?

—A. I will have to get that information for you. I know it was reduced.

Q. It has been reduced, I know that; but I would like to know, and I would like you to give us the number of treasury officers you had with the board in 1950?—A. I will get that.

*By Mr. Jutras:*

Q. Have you got any particular method of recruiting your staff? I mean, all of your staff, musicians and artists as well?—A. We have a personnel division which handles recruiting. We use various methods which are used by either government or business operations, such as advertising in the press, contacts with educational institutions. We keep in touch with universities across the country looking for likely talent; we advertise, as I have already mentioned; and we make use of our National Employment Services. We use our own regional offices, of which we have 10 across the country, and they do preliminary interviewing; and from time to time, as necessity arises, we send recruiting officers to particular places to interview groups of applicants.

Mr. BROWNE: You mean the employment services of the Labour Department, I take it?

The WITNESS: Yes sir.

Mr. KNIGHT: The bulk of the work is done by your own regular employees; but I presume there are times when you have to call in specialists in their own field but on a temporary basis, such as composers, and so on?

The WITNESS: Oh yes; for instance, commentators, actors, and musicians. We have none of them at all on our staff; and when they are used, which is almost continually, they are employed on a contract basis.

Mr. KNIGHT: You mean an ad hoc basis, for the job?

The WITNESS: That is right.

Mr. BROWNE: Have you got artists and musicians actually on your payroll?

The WITNESS: We have three composers on our payroll, but no musicians. The composers also act as conductors.

*By Mr. Knight:*

Q. Did you say there are no composers?—A. No. I said we have three composers, but no musicians.

Q. I was thinking of my friend, Robert Fleming, an old student of mine. I thought you said there were no composers.

Mr. BROWNE: Three. Who are they?

The WITNESS: Mr. Fleming, Mr. Rathburn, and Mr. Blackburn; and we have as musical consultant Louis Applebaum, who is on a contract basis.

*By Mr. Richard:*

Q. Was not Mr. Kash employed for a time?—A. Yes, at one time, but no longer.

Q. Was he on a temporary basis?—A. No. He was on the staff, but he took over the Ottawa Philharmonic Orchestra, and that is a full time job.

The CHAIRMAN: Are there any questions on page 12?

Mr. FRASER: You are going into a different subject there, "Scope of operations."

The CHAIRMAN: Yes. But under the heading of "Background," are there any questions on page 12? If not, are there any questions under "Scope of operations"?

Mr. FRASER: Would Mr. Irwin give us the different places across Canada where these 100 employees are stationed, and also the 15 who were in distribution offices abroad, and also tell us where those offices are?

The WITNESS: In Canada the field staff is as follows: Newfoundland, 4; Prince Edward Island, 1; Nova Scotia, 5; New Brunswick, 4; Quebec, 19; Ontario, 25; Manitoba, 10; Saskatchewan, 7; Alberta, 10; and British Columbia, 11. That makes a total of 96.

Mr. KNIGHT: I take it that Regina is the place where those Saskatchewan men are stationed?

The WITNESS: They are not all in Regina, but the supervisor is there.

*By Mr. Fraser:*

Q. Those are the ones who are now in Canada. You have 96 in your statement; yet you said 100. Where are they? You have 15 in offices abroad.—A. The 100 refers to the end of 1951; and the 96 refers to the end of 1952.

Q. Can you tell us where they are abroad, and where your offices are abroad?—A. The offices abroad are in Chicago, New York, and London, England.

Q. You have done away with your office in Mexico?—A. That is right, sir.

The CHAIRMAN: Are there any further questions on page 12 under the heading of "Scope of operations"?

Mr. BROWNE: With respect to the item "Investment in equipment at cost totalled \$992,853"; was that equipment bought during that year?

The WITNESS: No; that is an accumulated total at cost without depreciation.

*By Mr. Richard:*

Q. When you speak about the Ottawa buildings, are some of them rented?—A. All those buildings are provided to us by the Department of Public Works. I understand that some of them are rented and some of them are owned by the government.

Q. You say it is done for you through the Department of Public Works?—A. That is right.

Mr. FRASER: I take it with respect to your buildings that the janitor services are looked after by the government?

The WITNESS: That is right.

Mr. KNIGHT: Your only source of revenue stems from grants by parliament and the proceeds from the rent of your films?

The WITNESS: We have three sources of revenue: one is direct vote from parliament for operations and equipment; another is payment for services rendered at cost to other government departments; and lastly, revenue which we get from sources outside the government.

*By Mr. Richard:*

Q. You said "services rendered at cost to other government departments". How is that reflected in your statement? What would those services be worth to those other government departments if they did not make use of the National Film Board? I think it is unfair to the National Film Board to charge them at cost.—A. What do you mean?

Q. You say "payment for services rendered at cost to other government departments—a total of \$500,851".—A. Yes.

Q. If those services were purchased by the other government departments from another firm, let us say, from Crawley Films, and so on, that would represent a much greater amount, would it not?

Mr. BROWNE: Surely it would be 100 per cent more.

The WITNESS: Not necessarily. I do not think we can answer that question categorically.

Mr. RICHARD: Would you say that it would be more?

The WITNESS: It could be more, or it might not be more; it would depend on how good a bargainer you were, for one thing.

*By Mr. Browne:*

Q. What do you mean by "cost"?—A. That is cost to the board.

Q. That is the actual out-of-pocket expenditure charging you at the time they were employed, without making any allowance for interest or depreciation or office rent and so on?—A. That is right.

Q. Then that is the net cost?—A. That is the cost we have to carry out of our own revenue. As I have said, we get the buildings from the Department of Public Works; there is no rental.

Q. Plus electric power—you do not buy your electric power, you do not pay for your diesels, do you?—A. We buy our own fuel.

Q. That is charged to your account?—A. Yes. I do not mean we buy fuel to heat our building, but if we are running a generator we buy our fuel for that.

Q. The heating is provided by the Public Works? They pay for that?—A. Yes.

Q. I see another item here, payments for services rendered at cost to other government departments—\$500,851. I understood that one or more departments of the government owed the Film Board for films that they had made before. Did they have a big account that they did not pay?—A. I am sorry, sir, I did not catch the question:

Q. Did not one or more of the departments of the government have an account with you that they have not yet paid?—A. When the new Act came into force there were some outstanding debts and included in those were debts from some other government departments.

Q. They have now been cancelled?—A. That has all been cleaned up.

Mr. KNIGHT: "Cancelled" may be a little misleading. I take it they were paid?

The WITNESS: Some of the debts were not paid, they were written off.

*By Mr. Browne:*

Q. In the course of your operations I think you rent films or buy them from outside firms as well, do you not?—A. We buy from outside firms, yes.

Q. This film produced by the Imperial Oil on Newfoundland—are you renting that?—A. In that particular case, and I am speaking from memory, I think the prints that are being distributed or which will be distributed in Canada, non-theatrical, are being supplied by Imperial Oil.

Q. Free?—A. Free. Discussion is still on as to who will pay for the prints we hope to distribute overseas.

Q. Is that being done in French and English?—A. I understand there is a French version, but I would like notice on that.

Q. Yes, would you follow that up? I would like to see it published in French.—A. In some cases the board buys films. "The Loon's Necklace"—we bought prints for that film which were distributed overseas.

Q. Did you buy many last year?—A. I have the figure; I will get it in a moment.

Q. Are you buying more as the years go by, or less?—A. I beg your pardon?

Q. Are you buying more as the years go by, or less?—A. It is increasing.

Q. I think that is a good idea if they give good service.—A. The number is increasing.

Q. The number you produce is increasing?—A. We have 92 titles in distribution now which were made by non-governmental agencies.

Q. 92 different titles?—A. Yes, 92 different titles.

*By Mr. Fraser:*

Q. Have you an arrangement by which you can reproduce all those that you buy that way in order to send the different films out to the various film councils across Canada?—A. The copyright to those films rests with the original producer and we usually buy release prints from them. We do not buy films outright, usually. If we do buy outright we arrange for reproduction ourselves.

Q. But on the other hand if you need more than one you have to buy the extra prints from them?—A. That's right. For instance, on Loon's Necklace, I think we bought 30 prints to send abroad. They were bought through the producer. We did not reproduce them ourselves.

*By Mr. Carter:*

Q. In the distribution of that film made by Crawley, are any steps taken to explain to the audience that that film, while it is interesting and of a very high quality from a technical standpoint, yet it can give a false impression of Newfoundland because it highlights only the spectacular and the sensational and, furthermore, it is restricted to a very small section of Newfoundland.—A. I am afraid, sir, the film has to stand on its own feet. It would go out with a description and then when it is on the screen the audience makes up its own mind whether it is acceptable or not.

Q. It is not a question of it being acceptable. It is very interesting, and acceptable from that standpoint, but a person not knowing anything about Newfoundland at all and getting his only impression of Newfoundland from that film, would get a very wrong impression.

Hon. Mr. WINTERS: I think the picture has to tell its own story. We would certainly be open to criticism if we tried to put out criticisms or commentary on pictures such as that. The picture has to tell its story and if it does not tell its story it is not a very good picture.

Mr. CARTER: I am not quarrelling with the story as it is told, but what I am saying is it is not the whole story.

Mr. KNIGHT: In other words it is not the selection of the material that is questioned, it is its interpretation. It is really to be compared with the pamphlets that we received in England in our boyhood, pamphlets describing Canada as a land full of peach trees in bloom. Certainly the interpretation was not correct. However, that is beyond the point.

The CHAIRMAN: Any other questions on page 12?

*By Mr. Knight:*

Q. I have one question. Mr. Irwin mentioned a gift or concession from Imperial Oil. I am not clear on that. Could we have a clarification? Imperial Oil supplied some material?—A. When a film is produced by a governmental department we think of that as a sponsored film. The department provides the cost of producing that film; in many cases they will also provide the cost of

making release prints which are put in distribution. In some cases outside agencies which produce films through a commercial producer are also willing to provide prints for distribution through our circuits, and if the picture is of a kind that we think is acceptable and would be useful, we then accept those prints from the original sponsor.

Q. The motives of the Imperial Oil Company in that case would seem to be in the public interest, or they would seem to have a public-spirited interest. Were there any strings attached to the gift in the way of advertising?—A. There is no advertising. There is one credit which says that this film was produced by Imperial Oil.

Q. An acknowledgment?—A. Merely an acknowledgment. If there is any advertising we will not distribute it.

*By Mr. Browne:*

Q. I notice a number of films produced by the United Nations Film Board, and distributed in Canada by the National Film Board. Does the National Film Board distribute many of that kind and does it distribute films received from other agencies than the United Nations Film Board? I was going to make a reference to what Mr. Carter said about the Imperial Oil film, that the Imperial Oil Company is making pictures of all the countries in which it distributes oil and gasoline, and I have seen some which I am quite sure are not representative of the countries they portray, such as Iran—Persia—where they show luxurious conditions, and I am sure the people do not live in that fashion. The question is are there many films of that nature distributed by the National Film Board?—A. You will find them listed on pages 49 and 50. You will see there the titles of films produced by the United Nations Film Board and distributed in Canada by the National Film Board. You will see them listed on page 49 in the catalogue and going over to pages 50 and 51. We are distributing more films from outside governmental agencies now than in the past. We are trying to arrange for each circuit program to include one of this type of film.

Q. You are going beyond your scope when you do that, don't you think?—A. Under the Act we are charged with the production and distribution of films in the national interest, and I think the board would consider that this would be in the national interest.

Q. In a broad general way, in a cultural way?—A. Yes.

Q. Would there be a large percentage of films produced elsewhere distributed by the Film Board?—A. No, the percentage, sir, is still relatively small.

*By Mr. Carter:*

Q. I would like to come back to that film again on Newfoundland, this Crawley film. Is that film being included in your regular film circuits?—A. Yes, sir.

Q. And is it not the practice of your field man to say a word of introduction to these films before they come on the screen?—A. If it is shown when a field man is there, yes. It may not always be shown under those circumstances.

Q. I would like to see the arrangement of the circuit to be so made that it would contain another film that would balance this particular film we are speaking of, and show the other side of the picture. I can quite understand people saying, knowing nothing about Newfoundland, that our sealing and whaling industries are the two most important industries we have, and actually they are the least important. They might get the impression that many of our doctors go to their patients by dog team, yet I know there are not many that do that.

Mr. JUTRAS: Which page are we on now, Mr. Chairman?

The CHAIRMAN: Page 12, under the heading, "Scope of Operations."

*By Mr. Fraser:*

Q. While we are on that, mention was made at page 50 in the film catalogue, at the bottom of page 50, there is one title there, "Stuff for Stuff", produced by the federal Department of Trade and Commerce. You do not say there who made the film.—A. That was made by Mr. Ragan.

Q. I just wondered if you do that quite often in your catalogue, not saying who made the film or what firm made the film.—A. Mr. Ragan is not a member of the Film Board staff. He is a commercial producer who produced this film on behalf of the Department of Trade and Commerce.

The CHAIRMAN: Are we finished our discussion on page 12? If so we will pass on to page 13.

Mr. JUTRAS: On page 13, I see that you have just about at the end of the list, comparing 1950-51 and 1951-52, you say you have secured foreign theatrical bookings to the number of 10,512, this being a decrease of 1.6 per cent. Then, on television bookings you say you have secured 1,523 bookings during the year 1950-51, while in 1951-52 you say you secured 2,401 television bookings abroad, and you note that the increase is 57.1 per cent. I was under the impression that you had a very large distribution of films for television in the United States. Speaking personally, whatever program I have seen on television in the United States, I think on every occasion there was a film from the National Film Board shown on the screen. Possibly this figure of 2,401 does not give the full picture. Is it because the outlets are few? What is the story there?

The WITNESS: That means that 7 of our films a day are being shown on television in the United States. The total mentioned is the actual total.

*By Mr. Fraser:*

Q. Is there any revenue from that?—A. Yes, sir.

Q. Could you give us the revenue?—A. \$23,660.

Q. Is that just in the United States or is that all over?—A. That is almost all in the United States. There was a little in Cuba and very little in the United Kingdom.

Mr. JUTRAS: Do you get paid for all? I imagine you must show some for information purposes. I remember seeing the short film on the Rockies which is used by the tourist bureau a great deal. Do you get paid for the showing of that one, too?

The WITNESS: The policy in general, Mr. Jutras, is that where we are distributing through a commercial agency we feel there should be some return to the board toward the cost of production. Television being such a channel, our policy is to charge at the ordinary commercial rates. All our television distribution in the United States, for instance, is handled through a commercial distributor, who charges the going rate or whatever he can get.

There are cases, however, in which it may be desirable to show a particular film for particular purposes, and in that event it may be done at no charge. But the policy is as I have indicated.

Mr. BROWNE: That means you lease them at \$10 per showing. Is that a profitable venture?

The WITNESS: This is after print costs. You see, there is no cost to us on prints used in this way. We have 207 subjects in television in the United States, and offhand I think the investment in prints is around \$18,000. That has come "off the top" of this revenue.

*By Mr. Fraser:*

Q. And this is net, then?—A. This is a net figure.

Q. A net revenue after—A.—after print costs.

Q. After print costs and— —A. After distribution costs.

Q. These are distributed from your New York and Chicago offices?—

A. No, sir, they are distributed through a commercial distributor in the United States with whom we have a contract.

*By Mr. Browne:*

Q. Are they distributed at the same rate as the other film producers like Crawley's, or are they lower than those?—A. They are distributed at the going commercial rates.

Q. Have you an agency distributing them?—A. Yes, we have a distributor.

Q. Who is that?—A. Times Television.

Mr. KNIGHT: Is there any general type under which you can characterize these television shows that you are selling? I think Mr. Carter's question has a point here in the larger picture. Are they Canadiana, if I may call it that, or is the idea to show the American people life as it is lived in Canada—is that the general object? I think Mr. Carter's question has some point here. Our American friends picture us as a northern country with Eskimos and Indians and gunmen and cowboys and things like that—that is the reason for asking my question. What is the thought behind this, or is there any general purpose, or is it just a variety of this and that?

The WITNESS: There are two factors which enter into this. One is what you may wish to show, and the other is what those who are in control of the communications channels you are using are willing to accept. Our purpose is to get the broadest possible representation of the Canadian scene. There are 207 subjects under distribution in television at the present moment, and I think it is a very fair cross section of our catalogue. It includes all types of films.

*By Mr. Fraser:*

Q. Are these partly coloured?—A. No, all black and white.

Q. All black and white for television?—A. That is right.

*By Mr. Browne:*

Q. Have you similar types of films being shown in the theatres in the United States?—A. Not similar types, we have some theatrical pictures in distribution in the theatres of the United States.

Q. Do you get revenue from those?—A. Yes, we do.

Q. Do you have a film, a picture called "Four Songs by Four Gentlemen"?—A. Yes.

Q. Are you getting any revenue from that? I want to bring that up now, Mr. Chairman, because at a theatre in New York at which it was shown I heard a lot of people commenting unfavourably on it, and suggested that it might have been better had it not been shown. It was shown following a French film in which the French people were shown to be suffering terribly. I know this picture came on there and a lot of people commented very unfavourably on it, and thought it should be withdrawn.—A. This was in a theatre?

Q. Yes.—A. That did not get general distribution in the United States. It was what is known as a spot booking where you may get one or two theatres asking for it. It is very limited distribution, and this particular film to which you refer was not given general distribution.

Q. Is it still in circulation or did you withdraw it?—A. It is still available.

Q. I cannot see what its purpose was—I don't know what the exact title was, whether it was Four Songs or Four Sons—I don't know whether it was Four Canadian Songs or what it was. I don't see the purpose in making any extensive distribution of it. Did you have any particular purpose in mind?—

A. We get requests continually from our own field for films to lighten up programs which are shown in Canada on our circuit and this film was designed with that in mind.

Q. How did it get into New York?—A. Through our New York office. Somebody happened to see it and liked it, and one of the theatres expressed a wish to show it.

Mr. MACNAUGHTON: Apparently, it would have been better had it not been shown at all.

Mr. BROWNE: Pardon me?

The CHAIRMAN: Mr. Irwin could say that.

The WITNESS: You mean shown in theatrical distribution?

Mr. BROWNE: I asked a question: would your answer be that there was any revenue from it?

The WITNESS: I would have to look into that.

Hon. Mr. WINTERS: I remember the film in question. I have seen the picture and I thought it was quite good entertainment. It was a picture showing four songs being sung by this well known C.B.C. male quartet.

Mr. BROWNE: But you could not see them.

Hon. Mr. WINTERS: No, you could not see them, but some cartoons which illustrated things which were seen in the song were shown.

Mr. BROWNE: If they had shown the quartet that would have been all right. I saw it.

Hon. Mr. WINTERS: I suppose the only reason they took it was because they wanted to show it, to offer it for distribution. It would be pretty good entertainment. I enjoyed it.

Mr. BROWNE: It did not belong there with what had gone before.

Mr. MACNAUGHTON: It probably went where they asked for it. What would be the reason for it being sent out?

The WITNESS: They wanted a short film to go with the other picture.

*By Mr. Fraser:*

Q. Yes, to go with Canadian film. They mentioned these "songs"; and you would have to do the same in regard to magazines regarding some of these sound films that you produce, or did produce. Do you still advertise these films for sale in the States?—A. We do very little advertising now. I think our total advertising budget this year is \$150.

Q. In the U.S.?—A. No, that is for the whole works.

Q. All over?—A. Yes.

*By Mr. Knight:*

Q. So you do practically no advertising?—A. Practically none. That figure is apart from recruiting.

Q. I think your total account across Canada—why do you not advertise?—A. We leave that with the distributors as much as we can.

Hon. Mr. WINTERS: I think it is probably fair to say that the demand is greater than the supply, and that is a satisfactory condition. We do not need to do much advertising.

Mr. MACNAUGHTON: Is that true of the States also?

The WITNESS: No, I should make an exception there. We are committed to some expenditure for advertising Royal Journey in the United States.

*By Mr. Macnaughton:*

Q. It is rather strange that we are increasing our distribution in the United States. It is the other way around with the United Kingdom producers who are running into increasing difficulty. Perhaps they should study your methods.—A. I personally think we have a long way to go in the United States. But we ourselves can't operate in the theatrical field in the United States; for instance, you might have to spend \$100,000 on the promotion of one picture, and we simply cannot consider that. We promote our pictures through commercial distributors who lease or rent them for a limited time, and then it is up to them to promote them as part of their own distribution.

Q. In other words, you leave it to them?—A. Yes.

*By Mr. Knight:*

Q. Have you found a generally increasing demand from the United States? I was thinking of the fact of American funds being invested in Canada and the notice that is being taken of Canada in the United States over the last year or two. Has that had any reflection in the demand for Canadian pictures?—A. I might answer this way. There are three types of distribution in the United States: television—the demand there has been increasing—at least distribution has been increasing. Then there is the sale of 16 millimeter film. That is handled in two ways; through our own offices and through commercial distributors. We have a number of contracts with commercial distributors in the United States—such as Encyclopedia Britannica Films, one of the largest distributors in the United States. Our 16 mm distribution there is tending to increase, not sensationally, but steadily.

Then there is the distribution theatrically of the 35 millimeter film through theatrical distributors. In 1950/51 that decreased greatly in the United States as you will find by referring to the report. That was because films which had been put into circulation during the period previous to the report were running out. During the last 12 months we have placed new subjects in circulation—at least, we have contracts for new subjects—which are not yet released. In the next 12 month period you will I think see the theatrical distribution figures start up again.

Then there is also the distribution of tourist films, the 16 millimeter films which are distributed in collaboration with the Travel bureau through 66 libraries in the United States. They distribute our own tourist films, Travel Bureau films; and I think within the last 4 months we have films from practically all the provinces. The expansion in that field of activity has been very satisfactory.

*By Mr. Fraser:*

Q. Where do these films go to? Do they go to points like Texas?—A. Yes, they go to Texas.

Q. Well, what about Mexico, and the southern part of the country generally?—A. They are down in California and Texas.

Mr. DECORE: Oh yes, they are "deep in the heart of Texas".

Mr. MACNAUGHTON: I am told that they have been shown in southern Texas and down in Mexico, that there are a lot of people there who would like to see our film, and to my mind, that would be a good thing.

Mr. FRASER: The reason I said Texas, Arizona and Mexico a moment ago is because there are many people from the northern states who go there for the winter holidays, people with money who are looking for some place to spend their next 6 months, and I think that we should encourage our tourist film to

go down into southern Texas. I know I showed films personally, not only in Florida, but I showed them in Florida, Louisiana, Texas, Arizona and California, to quite a number of people, at my own expense.

The WITNESS: We have films in Austin, Texas, 43 of them; in Dallas, Texas—21 titles. I might add that we are putting a man in our Chicago office who will deal with the development of additional library outlets. Our policy is to use existing facilities for the distribution of our films wherever possible.

*By Mr. Browne:*

Q. You mentioned travel bureau, was your word travel bureau singular or plural?—A. I refer to the Canadian Government Travel Bureau.

Q. On page 4 you say that you have distributed film pertaining to all the provinces, what film have you got on Newfoundland that you have distributed?—A. We have 1,369 prints presently in tourist distribution in the United States.

Q. On how many subjects? I ask that, because I went into the distribution office over there, and I may say for your information that we have better subjects on Newfoundland of more interest and greater tourist value, than you have. For instance, have you seen the film made by Lee Wolf? Do you happen to know him?—A. No, I do not know him.

Q. He is a sportsman and he has taken several films in Newfoundland, especially some pertaining to fishing, hunting and game, and those films are very, very good. I would imagine that you could get his films if you wanted to use them to develop tourist interest.

The CHAIRMAN: Gentlemen, I do not want to interrupt this interesting discussion, but that does include distribution. I was hoping that we might finish scope of operations, on page 13 and the top of page 14, before we adjourned. As it is getting close to 1 o'clock now I wonder if we might complete our questioning under scope of operations on these two pages? Are there any other questions on scope of operations on pages 13 and 14?

*By Mr. Macnaughton:*

Q. On page 13 it shows an increase of 109 per cent in placed news reel stories; placed news reel stories in 257 news reels, as opposed to 123 last year, which is a tremendous increase. That seems to be a very fertile field for education on Canadian subjects, propaganda on behalf of the country. I was just wondering if there is anything which could be done to expand that operation for the benefit of Canada?—A. We are working towards a further expansion in this field. We feel that the news reel is an outlet which can reach a very large audience. I always hesitate to use audience figures here because I suspect they may be inflated; but we are told that if an item gets into a normal number of national reels you reach an audience of as much as 100 million. You can discount that by whatever you like and you still have a lot of people. I have even heard the figure of twice that amount used but I would hesitate to use such a figure.

Last year we had news reel items used in 123 Canadian news reels, in 31 United States reels, in 20 in Latin America; in 51 in Europe; and 32 in television news reels; that is apart from our other television distribution. As you have already pointed out, sir, the increase is 109 per cent over the previous year. We hope to increase that figure still further.

*By Mr. Fraser:*

Q. You refer to Latin America, where do they go to in Latin America outside of Mexico? Do they go to other South American countries?—A. They go either through the American or British news reel services and may be shown in the various countries of South America.

Q. And they are produced in Portuguese and Spanish?—A. Yes, but that part of the operation is handled by the people producing the reels, not by us. We just provide the footage.

Q. And who makes the sound track?—A. They do.

Q. They put that on the film?—A. Yes, they supply their own sound track. We give them what we call a dope sheet, and they use the information contained in this on which to base their translation on the sound track of the film.

Q. I just wanted to mention something that came to my attention last night. There was a very good film shown by the Federal District Commission. It was shown at the Chateau. One thing that I noticed was that the sound box was up on the platform the full length of the ball room away from the operator and there was a continual buzz and hum on there when the reel was turning, which was not very good for those who were near the screen itself.—A. Was this our operator?

Q. Yes, I believe it was one of your operators.—A. I will look into it.

Q. I was surprised. It was a National Film Board picture shown by the Federal District Commission.

Mr. KNIGHT: I do not know who was operating it, but it was certainly a Film Board picture.

*By Mr. Fraser:*

Q. Yes, it was, and I wondered whether there was something wrong with the machine because we could hear the continuously revolving of the reel; at least I imagine it was that, because you could hear it continually on the sound track.—A. The reel may have been out of balance, or the sound head might have been out of adjustment. There are a number of technical reasons which might account for that.

Q. It seemed to be very annoying, and that seemed to be the predominating sound.—A. That is quite possible, sir.

Mr. KNIGHT: While we have been criticizing, Mr. Chairman, and as it is nearly time to adjourn, I would like to pay a compliment if I may to the Film Board. From what I have seen I am very glad that we have the National Film Board. I am very satisfied with it now that I know a little about it and have seen something of its operations. I would like to put on the record here what was said the other day about the satisfaction of members of parliament with their visit to the establishment. We found men down there, for instance, who looked like experts in their field, at least they did to me. I would like to pay that tribute to their operation while I have the opportunity, before we adjourn.

The CHAIRMAN: Are there any further questions on pages 13 and 14 under scope of operations?

Carried.

Well, I take it it will be the wish of the committee to adjourn and we can start at our next meeting with production on page 14. Would the committee wish to express a preference as to date for meeting next week, or would you prefer to leave it to the call of the chair?

Mr. JUTRAS: We had better leave it to the call of the chair because there are several other committees sitting.

Agreed.











HOUSE OF COMMONS

Sixth Session—Twenty-first Parliament, 1952

SPECIAL COMMITTEE

ON THE

# National Film Board

*Chairman:* W. A. ROBINSON, ESQ.

MINUTES OF PROCEEDINGS AND EVIDENCE

No. 3

THURSDAY, MAY 29, 1952

WITNESS:

Mr. W. A. Irwin, Government Film Commissioner.



## MINUTES OF PROCEEDINGS

THURSDAY, May 29, 1952.

The Special Committee on the National Film Board met at 11.00 o'clock a.m. this day. The Chairman, Mr. W. A. Robinson, presided.

*Members present:* Messrs. Boisvert, Byrne, Carroll, Carter, Decore, Dinsdale, Fraser, Henry, Jutras, MacLean (*Queen's, P.E.I.*), Robinson, Winters.

*In attendance:* Mr. W. A. Irwin, Government Film Commissioner and Mr. Ian MacNeill, Secretary, National Film Board.

Mr. Irwin supplied information requested at previous meetings and distributed to members of the Committee a list of the films completed in the fiscal year 1950-51.

The Committee further considered Mr. Irwin's statement of May 8.

The sections entitled "Production", "Technical Operations" and "Distribution" were considered and the witness questioned thereon.

At 1.00 o'clock p.m. the Committee adjourned to the call of the Chair.

E. W. INNES,  
*Clerk of the Committee.*



## EVIDENCE

MAY 29, 1952.

11:00 a.m.

The CHAIRMAN: Gentlemen, we have a quorum.

At our last meeting we had reached production, on page 14 but I believe that Mr. Irwin has some answers available to questions asked at previous meetings. Would you like to present them now, Mr. Irwin?

Mr. W. A. Irwin, Government Film Commissioner, called:

The WITNESS: Mr. Fraser asked as to the number of Treasury Board staff attached to the National Film Board in 1950 and 1952. In the month of April, 1950 there were 20; and in the month of April 1952 there were 8.

*By Mr. Fraser:*

Q. That is on account of the reorganization of the headquarter setup, is it as proposed by the Woods-Gordon Company?—A. That was the result of our taking over the keeping of our own accounts.

Q. But on the recommendation in the Woods-Gordon report?—A. On the recommendation of the Woods-Gordon report, yes.

Mr. Browne enquired about the film "Four Songs by Four Gentlemen", and a showing in New York. To keep the record straight I would like to give you the details on that. On April 5, 1951, Mr. Browne was informed in answer to a question in the House that no revenue had been received from the showing of this film. As of that time that information was correct because revenue had not been received. The film was booked in the Paris theatre in New York for one week commencing March 26, 1951; but at the end of the second day it was withdrawn because it did not go well with the main picture which was showing for that week; and for that showing we received \$25.

Mr. Browne asked whether there was a French version of Newfoundland Scene. There is, and the Film Board will be distributing 18 prints in French during the coming season.

Mr. Carter raised a question as to the contents of that film and I would like to report that as a result of suggestions made by citizens of Newfoundland who saw the first version the film has been slightly shortened and a creeper title added which deals with the point raised by Mr. Carter.

*By Mr. Carter:*

Q. What is a creeper title?—A. A creeper title is this: The text comes up into the frame and you read it as you see it coming up.

Q. All right, thank you.

The WITNESS: Mr. Fraser asked me for a detailed list of the completed films for 1950-51. I have copies of this list if the members wish to have it.

The CHAIRMAN: We could distribute those now. They will merely be distributed, not put in the record.

Mr. FRASER: Is that a long list?

The WITNESS: 130 titles.

The CHAIRMAN: This is a long list, Mr. Fraser, and I think distribution will be sufficient. Is that agreed?

Agreed.

Mr. FRASER: All right, each member will have a copy?

The CHAIRMAN: Yes. Is there anything else, Mr. Irwin, you wish to add to that?

The WITNESS: I think that is everything on the questions that have been asked, sir.

The CHAIRMAN: Thank you. Then, gentlemen, we will start with programming on pages 14 and 15. Are there any questions under those headings?

*By Mr. Fraser:*

Q. Well, Mr. Chairman, in regard to programming, who is it that suggests the titles for subjects you shoot?—A. Mr. Fraser, these suggestions come from a great number and wide variety of sources. As I indicated in the statement there were more than 1,000 received during the year under review, or for the year under review. They come from our own production people, or from our field officers, from educational authorities, from welfare organizations, from groups interested in particular activities, from members of parliament; from a great number and a wide variety of sources.

Q. Well then, who decides what subjects you are going to pick?—A. All subjects are reviewed by our own research staff group and then presented in categories to our production group, which is composed of the director of production, the executive producers, representatives of the distribution department and the commissioner. They are examined in general and in detail and sorted out in an effort to get balanced programs. After this is done and after the basic approach program in the over-all is determined, it is submitted to the board. There it is discussed in terms of general policy and in many cases in particular terms by the members of the board.

Q. The board makes the final decision?—A. Yes.

Q. And then after the picture is taken who checks on it before it is distributed? What I am getting at is as to the correctness of details in it regarding labour problems, health—things of that nature. The reason I am asking that is that I understand that some 4 years ago, or some years ago now, there was one picture that dealt with welfare work and in considerable detail, and there was some objection to some of that detail; and I am just wondering if you have experts who check and who know the different subjects?—A. Yes sir. There are really two answers to that question.

Hon. Mr. WINTERS: Will you tell us which picture that was so we do not get it mixed up with others which might not have been objected to?

Mr. FRASER: Well, I know that it was a health picture in which a nurse had a stethoscope put into her ears and according to the doctors, nurses never do that; but that is what the picture showed. I know the titles were all absolutely correct; and there were one or two others. But there are little details like that, and I just wondered who checked them?

The WITNESS: May I answer that in two ways. First, let us take a sponsored film. If the film is being sponsored by a department the content of the film is discussed in general terms in advance with the department. If it is a highly technical film it will be discussed with experts in the particular field. Then, when the general approach is laid out the script is drafted. Perhaps I should say that in the first instance an outline is drafted that is checked with the sponsor and then the script is written. The script is checked and then the shooting is done on the basis of that script. Then you get another check on

the visuals when we get what we call our fine cut. Then the commentary is checked before it is married with the visuals. Finally there is a check on a test print; and in that case, too, it is made with the sponsor or his representative.

In the case of a film of which we are ourselves the sponsor, if we are operating in a specialized field, the board itself takes the responsibility for the accuracy or otherwise of the film, but we do check with the experts in that field, in many cases with experts in the government and in some cases outside the government, and carry their approval as we go along with the process. The responsibility for the quality and accuracy of a particular film lies first with the director of production and then with the commissioner and then with the board of governors.

*By Mr. Fraser:*

Q. I could see at your headquarters that you have a little more organization in your production now than you had before in your set-up under the new board, but another important aspect of the matter to me is the time of the year when they go out to shoot things.—A. That is right, sir.

Q. Which you didn't have before.—A. I'm afraid I don't know what we had before.

Q. We won't go into details, but I know that in some cases they have gone out to shoot and found that they were either too early or too late?—A. The control board to which you refer relates to production schedules.

Q. That is right, but you show on that your cameraman: I believe, your producer and writer.—A. All the technical details are there.

Q. All the technical details; and then it shows the month in which you are shooting the thing?—A. Yes, but the officer who is responsible for supervising that particular control would not pass judgment on the quality of the commentary or script.

Q. I know, but he still checks on the running of things, he would have the say as to when certain things are to be shot?—A. He would do all the production scheduling.

Q. Yes, and I think that is an excellent idea.—A. I might add that it does not always work perfectly.

Q. I know, but there is nothing that will work perfectly. In regards to the production of film which you put out for the different departments would you tell me how many productions or how many scripts were given to commercial corporations to do during 1951, and how many of those were suggested to be given to commercial groups by the different departments?—A. I have that here, or if you like I can give you a detailed memorandum.

Q. I thought it would be better to lay it out in this form if you could get it: what is the total cost of film produced by the National Film Board under its own film contract, documentary film and other film; and also, what proportion are produced for the government through the Film Board by commercial motion picture companies. If you could give us that in dollars and by commercial companies and the total amount received by the National Film Board—it might be hard to get it in dollars for the National Film Board.—A. No, we have that, sir.

Q. You have that?—A. That is 1950-51 you are referring now?

Q. Yes.

The CHAIRMAN: That is the fiscal year.

The WITNESS: The fiscal year 1950-51. The total expenditure on films was \$1,156,639, of which \$855,999 was on National Film Board account.

*By Mr. Fraser:*

Q. How much?—A. \$855,999 was on National Film Board account and \$300,644 was on account of other government departments. That is for films. The total film expenditure—am I going too fast for you, sir?

Q. \$600,000—at least, the last figure you gave me, that was also paid on National Film Board Account?—A. I am now giving you gross production. I will give you the commercial production later.

Q. All right.—A. On film strips the total expenditure was \$45,783, of which \$18,208 was on Film Board account and \$27,575 on account of other government departments. Stills production totalled \$127,043, \$80,688—

Q. What was that?—A. \$80,688 was on Film Board account and \$46,355 for other government departments.

There was also in that year an expenditure of \$46,625 on posters and displays. The total expenditure for production was \$1,376,090.

Q. Well now, these posters and displays, were they used for advertising your films or what were they used for?—A. The displays department made displays almost entirely for other government departments, but it has since been transferred to the Exhibitions Commission.

Q. Under the Department of Trade and Commerce?—A. Yes, under the Department of Trade and Commerce.

Q. And they handle that entirely?—A. Yes, they handle that entirely. The displays have been turned over to the Queen's Printer, and they are looking after that.

Q. The displays?—A. Posters, I am sorry; posters and publications is the right name.

Q. They are doing their own designing in the printing department?—A. That is right.

Q. For the different departments?—A. That is correct.

Q. Then with respect to stills, you had \$80,000 and some odd for your own department?—A. \$80,000 was expended on film board account, yes.

Q. That is, on stills?—A. Yes, that is on stills.

Q. What was your income from stills during that fiscal year 1951, or have you got that figure there?—A. The total income from all sources in stills for 1950-51 was \$133,520.

Q. So you made a profit, then?—A. Yes sir.

Q. It is nice to hear of a profit!—A. You asked about commercial payments. There are two types of payments on what we call "commercial account". One groups together payments for complete films, partial production, and processing, and print purchases. The other is the purchase of stock, materials, and supplies. I will give you the first group first: complete films, partial production processing, and print purchases. The total expenditure in that category in 1950-51 was \$119,460, of which \$81,185 was spent in Canada; and \$38,274 was spent in the United States.

You might be interested in the corresponding figures for the subsequent year. In 1951-52 the total expenditure in this category was \$291,751; of which \$133,505 was spent in Canada; \$135,370 was spent in the United States; and \$22,875 was spent in the United Kingdom.

Coming to supplies, equipment and raw stock, in 1951 we spent \$798,751; while in 1951-52 we spent \$809,228. That would be for Canada, the United States, and Great Britain.

Q. That is quite an increase, then.—A. Not on supplies, sir. There is a considerable increase in the other category, yes.

The CHAIRMAN: Are there any further questions under "programming"?

*By Mr. Carter:*

Q. I was wondering about this. Mr. Irwin said that ideas for films were often initiated by his own staff. Do they interest government departments in sponsoring ideas initiated by their own staff? For example, if somebody had an idea to make a film on citizenship or on some phase of citizenship, would not an attempt be made to get the Department of Citizenship to sponsor that

film?—A. The simple answer to that is "yes!"; but it is not quite that simple. There is continuous contact between the liaison group of the board and the departments and suggestions might come from one side or the other and be developed on either side. Where we are dealing with a subject which is within the province of any particular department, naturally we discuss it with that department.

Q. Now, what about that creeper title that you mentioned?—A. The creeper title creeps up the screen.

Q. I see. Would it be very difficult to get a copy of the wording of that title?—A. No sir. I have it here. Do you want to have it on the record?

Q. No, I do not think that is necessary. I would be interested, however, in looking at it.

The CHAIRMAN: Are there any further questions? Mr. Fraser.

*By Mr. Fraser:*

Q. In regard to this section we are now discussing, the minority report of the Massey Commission said that they thought that about 50 per cent of the work of the Film Board should be done by private companies. Now, in asking private companies to do your work, do you call for tenders, or how do you go about it?—A. This is a difficult problem. But thus far we have called for tenders. It is difficult to do so with respect to films and we are having some discussion with the producers' association as to whether or not any other method might be utilized in particular circumstances. But we feel that the tender method is probably the fairest method.

Q. I understand that they would like to have the tender method as a policy?—A. In cases of major production where there is time, we tender to anybody who might possibly be interested; that is, we ask for tenders from anybody who might possibly do it. But there have been cases where the job had to be done with great speed, and when we might have requested tenders from four or five different concerns in the area immediately adjacent to where the job has to be done.

Q. Do you not think that by getting private companies to do some of the films it would be helpful not only to keep the price down but to keep the quality up? With the Film Board you have your one range of operators, and if you get in a private company, would they not have a different method of doing things, and the result would be instructive to the employees of the National Film Board?—A. I believe in the virtues of competition.

Q. I am glad that you do.—A. I would like to say, however, that I feel that the production abilities of the board take second place to none in the country.

Q. I will agree that your films have certainly improved.

The CHAIRMAN: Are there any further questions under this heading? Mr. Carter.

Mr. CARTER: Under "film strips"?

The CHAIRMAN: Have we left "programming"?

*By Mr. Carter:*

Q. Might I ask one question under "programming"? Has the Film Board given any consideration to the production of films for children or for young people?—A. Yes, we do produce them. We have produced them in the past and in the coming year's program we have specific projects included in that category.

*By Mr. Jutras:*

Q. What do you mean by "children"? Do you mean very young children or children of pre-school age, or what?—A. It is difficult to answer that, sir, in general terms.

Q. I think it should come under the heading of "film strip", which comes later. Have you not got film strips, for instance, created for young children or children of pre-school age? The reason I ask that question is that I saw in the papers recently where a group in Ottawa organized a library system for film strips to be distributed to families. These are called "pre-school age", and they have a small hand-operated machine which they rent out for 50 cents for the weekend. Have you any such films?—A. We have, sir. I would not want to give you an absolute figure, but last year, as you know, we turned out 100 film strips on a wide range of subjects; and I would think that possibly 90 per cent of them would be of a kind which would be of interest to children of one age or another. There would be some of them which might be useful for pre-school age children.

Q. Are your film strips classified in that respect? Are they mentioned in the classification of your catalogue?—A. Not in the catalogue. But in the descriptions which go out with the strips, yes, there would be an indication of the age groups which might be interested.

Q. It might be a good idea to indicate that. Suppose a group of parents wanted to get a film for their children over the week-end. Unless it is indicated somewhere, they might get a film strip which would not apply at all to the children in question; and unless you have the age given or the interest, it would not be of much assistance. Just to give the title alone at the top of the film would not be of very great assistance.—A. As it is done now there is a title and a description on the basis of which a decision could be made. But I think your suggestion has point and is one which we would be very happy to consider.

*By Mr. MacLean:*

Q. Does the Film Board make educational films? I mean, special films for the use of educational institutions, let us say, for the teaching of special subjects, technical subjects?—A. We consult every year with a special committee of the Canadian Educational Association who make suggestions as to special areas in which we might produce films for which they would have particular educational use. We have some such films on our programme as a result of such consultation. And we also have talks with university groups.

One of our problems is to produce what might be called a general audience film on a particular subject which will be of use to educationists who approach that subject from a particular point of view. We cannot afford, for instance, to go out and make films for a particular age group, let us say from six to seven, on arithmetic. That is outside our province. But, by consultation with educational authorities, we do try to produce films which will have a wider rather than a particular interest and yet which will help meet the particular interest.

Q. You do not make films that would have any interest for general distribution, I mean films which are useful only for educational institutions?—A. We do make some special interest films; for instance, a film on mastitis. That film has a limited distribution, but it is on a subject of special interest to rural groups.

*By Mr. Dinsdale:*

Q. With respect to this technical work of the board, I think there has been a particularly fine job done in connection with mental hygiene subjects. Was the purpose of those films to interest general audiences, or merely groups of students?—A. Those were initiated before my time; but as I understand it, originally the purpose was to reach special interest groups; but after the series had been developed it was discovered that it had a much wider interest, and it has since been used for the two purposes. There has been a new

venture in that particular field—a series which we did last year on mental health. We shot them in a mental hospital. It is a series of nine one-reel films on mental syndromes, and they are for distribution to groups which are interested in the treatment of mental illness. If we could use them for general distribution, undoubtedly they would get a wide distribution, but they are restricted by agreement with the hospital authorities because they are clinical subjects.

Q. We saw one of them in the display.—A. Yes.

Q. It would seem there is a definite attempt there to meet demands for these particular films, I mean educational demands?—A. That quite often comes from the sponsors. The films we have just discussed were sponsored by the Department of Health and Welfare. And one of the questions we always ask sponsors is: "What audience do you want to reach?" The others are: "What do you want to say? And how much money have you got to say it with?"

The CHAIRMAN: Are there any questions under "film strips"? Mr. Carter.

*By Mr. Carter:*

Q. I would like to ask another question on section I. Is there very close liaison between the Film Board and the educational section of the Canadian Broadcasting Corporation? Canadian Broadcasting Corporation puts on educational broadcasts which promote a sense of our history and an understanding of the lives of famous people in our country. Some of them, I think, would be excellent material for films which might go to schools and to sections of people who heard the broadcast. I think it would be a very fine way to follow them up.—A. That has applied so far particularly to the film strip field. This last year we started production on film strips of subjects which are also handled on broadcasts by the Canadian Broadcasting Corporation; and these strips are released at approximately the time of the broadcast and are available for further teaching on that subject in visual form. That is done through the collaboration with the Canadian Broadcasting Corporation.

*By Mr. Carroll:*

Q. Was it your organization which made the film strips for the Canadian Cancer Organization, or was it done commercially?—A. Our policy in general is not to take business from non-governmental agencies. I cannot answer your question with specific knowledge, but I shall find out.

Q. They were wonderful, and I know.—A. Generally our policy is not to accept commissions from outside.

Mr. MACLEAN: Do you visualize any demand from the Canadian Broadcasting Corporation when they start to broadcast television for special films chiefly for broadcasting?

The CHAIRMAN: Could we not leave that question, Mr. MacLean, until we reach a later section?

*By Mr. Henry:*

Q. Would the board seriously consider suggestions for films made by this committee?—A. Yes, certainly.

Q. I would like to mention the fine job you have done on the "Royal Journey"; and I am wondering if this committee were to initiate the suggestion if you would give serious consideration to the coverage of the Coronation of Queen Elizabeth in June of 1953? Would you take that into serious consideration?

Hon. Mr. WINTERS: I do not think that is the type of film that would normally be considered under the terms of reference by which the Film Board operates. Our basic, guiding principle is to interpret Canada to Canadians.

and it would be difficult to see how that subject would fall into that pattern. But as is the case for all other things, we will consider it. However, it is a type of subject which to me would appear to be outside the terms prescribed by the Act.

Mr. HENRY: I am not necessarily inferring that the board should make the film itself, but I would suggest that the board might have means of collaborating with British authorities who might be making an adequate film for full distribution in Canada.

Hon. Mr. WINTERS: If there is a good film made, we certainly would be glad to distribute it non-theatrically.

*By Mr. Henry:*

Q. What has Mr. Irwin to say about it?—A. I agree with the minister on that. I understand that a commercial organization in Great Britain has already made arrangements to make such a film. I think it is Wessex Productions and that film presumably would be made available to theaters in the normal way and would eventually be available for 16 mm. distribution. We would naturally be interested in distributing it non-theatrically.

Q. Do you consider that adequate provision has been made for the coverage of the coronation?—A. I am not familiar with the details, but it is something I think we should examine.

*By Mr. Fraser:*

Q. Do you not think that when the films are out these commercial corporations would be able to select the best film for 16 mm. distribution? There would be good and bad ones and you would have to pick them out for your distribution across Canada, because the Film Board would have to buy those films themselves?—A. It is reasonable to assume that we would try to pick the best one.

The CHAIRMAN: Do you normally do work outside the boundaries of Canada?

The WITNESS: Not frequently. We now have a man shooting the 27th brigade in Germany, and we have two men in Korea.

The CHAIRMAN: "Film strips". Are there any questions?

*By Mr. Carter:*

Q. Have the Film Board considered making map film strips for schools? Maps are very expensive to buy, and the film strip would have the advantage of a series of maps which might show the physical features as well as the industrial and economic aspects of geography.—A. We have started production of that type. Two strips are completed and others are in process of production.

Q. Do you run into any difficulties with respect to copyrights with the map makers?—A. In handling any material of that kind we always have to clear the copyright; but if we create the maps ourselves, then we are the owners of the copyright.

The CHAIRMAN: Are there any further questions, or can we proceed now to page 16, "Stills"?

*By Mr. Fraser:*

Q. Does the Film Board now solicit business from commercial firms to make a series of pictures at their plant, as they did some time ago?—A. No sir.

Q. They do not do that anymore?—A. No. The over-all policy is that we do not take commercial business from agencies outside the government. For instance, if you were to come to us and say: "I would like you to do a job for the city of Peterboro," we would refer you to the commercial producers.

Q. There was an inquiry for pictures of the late king, and it was found to be pretty hard to get a decent photograph for framing for schools. Somebody on my behalf contacted the Film Board but you did not have any pictures of that nature. Do you now?—A. I am not too clear on that.

Q. There is one picture or one still of the present king and queen; I think that is the one still that you should have.—A. I do recall certain instances in which we did supply pictures of the royal family.

Q. That was in a group; but I do not think you have individual pictures.—A. I know that we did make arrangements to buy negatives of the present queen and her consort, but that was prior to their coming out to Canada. We did that in collaboration with commercial photographers and we bought certain negatives which we made available. But where we do not do pictures of our own of particular subjects, we refer people who inquire to commercial services to get them.

Q. You do that?—A. Oh yes. Another development initiated in the last few months is that we have invited commercial photographers to deposit prints in our library. Someone may come in looking for a particular subject and will find a print deposited by a commercial photographer. Then we refer them to the commercial photographer concerned.

Q. That is why the commercial photographers are not so dead against you as they were a few years ago. They were very critical of the Film Board set-up and of the film stills a few years ago.—A. I understand our relations with the commercial photographers are reasonably healthy.

Q. They are much better today.

*By Mr. Jutras:*

Q. You say on page 16:

During the year just completed (on March 31, 1952) five top awards were won by photographers of the division in competitions conducted by the Canadian Press and the Commercial and Press Photographers Association of Canada.

That sounds like a pretty high average. Does that mean that everybody won an award?—A. Some won more than one award. We have some very good photographers.

Mr. CARTER: Do you have coloured stills? I mean, still pictures in colours?

The WITNESS: We do produce some in colours, yes, particularly when requested by government departments.

The CHAIRMAN: Are there any further questions under "Stills"? If not, "Technical operations", pages 16 and 17.

*By Mr. Jutras:*

Q. Under "Technical operations" does the National Film Board come under the Canadian Patents and Development Limited, the organization which is set up to advise upon and to administer the discoveries of members of the National Research Council?—A. Not at present, sir. We have discussed this question with the organization you mentioned, and the whole problem of how to handle inventions which might derive from the operations of the board is now under consideration with the Commissioner of Patents, with the Department of Justice, with the National Research Council, as well as with Canadian Patents and Development Limited, and we expect to have something specific to recommend to the board at its next meeting.

The CHAIRMAN: Are there any further questions?

*By Mr. Fraser:*

Q. In regard to "Technical operations", you say on page 16:

Footage processed in 1950-51, 11,278,011 feet; Footage processed in 1951-52, 10,736,578 feet.

What was the discard in this, or would you have any information on that?—A. We have what is called "wastage".

Q. Wastage, yes.—A. In 1950-51 the wastage on 35 mm. was 2.5 per cent; on 16 mm. 3.5 per cent; and on 16 mm. kodachrome 1.7.

The corresponding figures in 1951-52 were, on 35 mm. black and white, 2.6 per cent; on 16 mm. black and white, 3.5 per cent; and on 16 mm. kodachrome 1.02 per cent.

Q. You reduced the wastage there?—A. That is our aim.

Mr. DINSDALE: Mr. Chairman, I have a question on page 19 of the report.

The CHAIRMAN: No, I think Mr. Carter wanted to ask a question under "Technical operations".

Mr. CARTER: I just wanted to say that I think we should express our appreciation of the contribution which the Film Board has made to the motion picture industry in their development of the invention having regard to recording of two sound tracks on one film. I was most interested in the demonstration given during our tour of the Film Board plant the other day.

The CHAIRMAN: Thank you, Mr. Carter. Can we now pass on to "Distribution" on page 17? The first sub-heading is "Summary".

*By Mr. Fraser:*

Q. In regard to distribution, this is for 16 mm. and also for 35 mm. Mr. Irwin has mentioned how that was operated, and I wonder if he could give us the figures as to what the commercial firms paid to the National Film Board for this distribution of the films?—A. I wonder if we could clarify that just a little?

Q. You sent your 35 mm. films out through agencies across the country?—A. Yes.

Q. But here in Canada you have got a firm in Toronto?—A. Yes, Columbia Pictures.

Q. Columbia Pictures, yes; and in the States you have others. What was your total revenue from that?—A. In 1950-51 it was \$76,723; and in 1951-52 it was \$144,441.

Q. Was that for more films, or was there an increase?—A. It was largely derived from more distribution, although in some cases of contracts for the sale of 16 mm. prints, particularly in the United States, we were able to revise the royalty rates upward.

Q. The royalty rates have been revised then on the 16 mm.?—A. Yes, on 16 mm. a particular cases, but the bulk of the increase is due to increased distribution.

Mr. DINSDALE: I was reading from page 19 of the mimeographed report which is page 16 of the printed report, under the heading of "Technical operations". May I refer to that for a moment, Mr. Chairman?

The CHAIRMAN: Agreed.

*By Mr. Dinsdale:*

Q. I was interested in the device for producing synthetic sounds. It says on page 16:

At the moment the board is negotiating with a commercial company for the development of a device invented by one of its staff for the production of synthetic sound on film.

That would mean that the National Film Board, of course, would hold the patent and the job of developing this new device in the field of sound production would be handled by a commercial company. Just how would that be arranged?—A. By contract, and that contract is under negotiation at the present time. It is being done by a Canadian commercial corporation in the electronics field. We feel that when you get to a certain point in the development of an idea it is not within the province of the board to exploit it.

Q. I see.—A. We feel that it should go over to the commercial producers, and in such cases we try to make a contract with such producers, retaining as much right in the invention as we can under the existing patent legislation.

Q. The idea is sold to the commercial company?—A. In this particular case the basis of the arrangement is that they will put up the funds and develop the prototype—this particular device is called the Composetron. We will have the first use of this prototype. That is part of the consideration. They want us to develop its use because, actually, we are the only people who are familiar with it and can apply it. Then there will be royalty payments in addition to the inventor and to the board in respect to the exploitation in Canada.

Under the Patent Act, unless there are agreements to the contrary, a government employee who invents or makes such an invention has the rights outside of Canada.

Q. I imagine it would prove to be a very valuable idea eventually.—A. Yes—if it works. It could be an extremely important development. It is for electronic production of synthetic sound. The type which you saw down at John Street was the recording of sound on the sound track by hand or by photography. This is a different method of approach.

Mr. FRASER: In regard to distribution, do you have an office in New Zealand?

The WITNESS: I think it was in Australia.

The CHAIRMAN: Perhaps it would help if I called the headings in this way: "Theatrical distribution in Canada" on page 17; and then, "Non-theatrical distribution". Would that be agreeable?

Agreed.

Mr. FRASER: That would be fine. That is "theatrical".

The CHAIRMAN: I shall now call "Theatrical distribution in Canada" on page 17.

*By Mr. Fraser:*

Q. I would like to ask Mr. Irwin if, in connection with the films that the Film Board puts out for distribution, whether or not they call for tenders, or just pick one firm and ask it to do the job for them?—A. I am not sure that I quite understand your question. If we want to distribute a particular film you want to know how we do it?

Q. Yes. I wondered if you just picked somebody out of the bag, or whether you called for tenders and they would quote figures on what they would charge to do that distribution?—A. We approach various distributors with a particular film. They preview it, and we get the best terms we can.

Q. You mean by that you call in the different firms that do that work and show them the film, and then they make an offer to you?—A. May I answer you this way: In Canada we have a contract with Columbia Films which is of long standing. I think about 10 years. We do not go out with the film in the case where we have a contract to show it first to a distributor who has our franchise in a particular territory.

Q. For how long a term does that contract run? Is it on a yearly basis?—A. That contract was made on a long term basis, but the contracts that are made now are on a limited term basis.

Q. When does the contract with Columbia Pictures run out?—A. It varies with the specific picture. On the series it is terminable by agreement. It has existed for about 10 years.

Q. I know it has been in there for a long while, but I wondered if they were the only firm.—A. This involves commercial agreements and negotiations which perhaps it might not be in the public interest to discuss but this subject has been considered.

The CHAIRMAN: Mr. Boisvert.

*By Mr. Boisvert:*

Q. Before going into the distribution of the films produced or controlled by your board, do you have to submit them to some provincial censorship board?—

A. All films going into theatrical distribution are censored.

Q. Censored by some provincial board?—A. That is right.

Q. Did you experience any trouble with some provincial board last year?—

A. Not that came to my knowledge, sir.

Q. Thank you!

The CHAIRMAN: Are there any further questions on "Theatrical distribution in Canada"?

Mr. HENRY: On the question of distribution abroad, I wonder if Mr. Irwin can tell us if in recent years, in the post-war period, there has been any curtailment of their outlets abroad? It may be I am asking a question under the wrong heading.

The CHAIRMAN: Yes, if you will excuse me; and I wonder if we had completed "Theatrical distribution in Canada" on page?

Mr. HENRY: I am sorry, Mr. Chairman.

The CHAIRMAN: If we have, can we now proceed to page 18 and I will call the heading "Non-theatrical distribution in Canada".

*By Mr. Carter:*

Q. In this section of the report I think Mr. Irwin has been much too modest. He has not placed any stress or emphasis at all on the fine contribution which the Film Board is making to the provincial departments of education and to adult education generally, and also on the fine collaboration between the Film Board and the provincial educational departments. I know that in the case of my own province, that contribution was very substantial and I personally would like to express my gratitude for it. I wonder if Mr. Irwin would care to expand a little on that phase of his work?—A. There is continuous collaboration with the departments of education and certain other departments in the provinces in respect to suggestions for subjects that might be handled either in film or in film strips. In regard to distribution in the maritime provinces we work with them in the actual process of distribution. We have contracts in each of the four maritime provinces with provincial agencies for the distribution of our films in collaboration with our own field staff in those particular areas. And, as you have suggested, if I may say so, the degree of co-operation is very considerable, with great satisfaction to ourselves.

Q. I would like to put on record also the fact that you make these films and projectors available to departments of education and to interested bodies to enable them to get organized, and I think that without the assistance they have received from you the film councils would never have come into being.—A. In Newfoundland, for instance, the Department of Education furnishes office and storage space, film library and screening room facilities, checks films and equipment, and provides the services of its audio visual director as the board's regional agent.

In Prince Edward Island the Department of Education furnishes office and storage space, film library and screening room facilities, telephone service, clerical services, the services of a field representative, and the services of its audio visual director who is provincial librarian, as the board's regional agent.

In Nova Scotia, the Department of Education furnishes office and storage space, film library facilities, telephone and clerical services, and the services of its director of visual education as regional agent of the board.

In New Brunswick the Department of Education provides office and storage space, film library facilities and clerical services and the services of its audio visual director as the board's regional agent.

In Ontario the Ontario Agricultural College provides office and storage space, library and screening room facilities, telephone service, and some clerical services.

In Saskatchewan, the Department of Education provides office and storage space, film library and screening room facilities, and clerical services, and the services of its provincial director in an advisory capacity.

In British Columbia, the Department of Extension, University of British Columbia, provides the services of its supervisor of visual education in the coordination of film distribution to film councils, libraries and depots, and the board's circuits throughout the province. They also provide telephone and clerical services required in this connection.

We also have close collaboration with the Department of Extension of the University of Alberta, which has distributed a large number of our films.

*By Mr. MacLean:*

Q. In the case of Prince Edward Island, for example, the employees there in the distribution office which is provided by the provincial government, are all employees of the National Film Board with one exception.—A. There is one film board staff member. The others come under our agreement with the province.

Q. And what about the equipment, who owns it? I mean the projectors and so on. Does the Film Board own it? Can you answer in a general way? I do not want specific information, but just in a general way.—A. This raises a question of perhaps general interest, namely, the principle of what we call self-operation.

Q. What about that?—A. In the beginning the Board started its non-theatrical distribution with itinerant projectionists. It was a pretty costly method of operation but it was necessary during the war. And it worked. But it became quite clear that the cost was so great that some other method had to be devised. So we developed the idea of building up local community groups who would take over in increasing degree responsibility for distribution in their particular areas.

This was the thinking which lay behind the development of film councils, the development of local libraries, and our training of volunteer projectionists. These local groups now have means and sources of revenue which enable them to operate more or less independently. They are now buying their own equipment such as projectors, and they are also buying prints. However, we also lend them prints. The result has been a very large extension of distribution of the board's films at a continuously lower cost per audience and per showing. I have these figures, if you are interested in them.

For instance, in all Canada, in 1947, the number of film showings per member of the Board's distribution staff was 774; in the year just closed, 1951-52 it was 2,162. It was approximately tripled.

In 1947 the cost per showing was \$7.21; in 1951-52 it was \$4.17. The cost per person in the audience in 1947 was 7·8 cents, while in 1951-52 it was 5·4 cents. This would not have been possible without the co-operation of the local community groups who now carry a great share of the load.

For instance, in Mr. Fraser's constituency, 175 community organizations are members of the Peterboro film council, which helps to handle our distribution in that area.

Mr. FRASER: They are doing a good job.

The WITNESS: Yes, they are doing an excellent job. There are some 343 such councils, each made up of a great variety of community groups right across the country, and they are increasing in numbers all the time.

*By Mr. MacLean:*

Q. Do you sell films to those councils?—A. As their resources develop they are buying more film, not only from us but from other people.

Q. And if you lend film to those councils, is there any charge?—A. No.

Q. There is never any charge?—A. Not by us.

Q. That is what I meant.

The CHAIRMAN: Does that complete the questioning on "non-theatrical distribution"?

*By Mr. Dinsdale:*

Q. In regard to film distribution, I was very interested in the list which you read just a moment ago. Would that suggest that there is a deliberate policy to use the resources of the University Extension Departments for film distribution as much as possible?—A. The simple answer is "yes"! We are anxious to co-operate with anybody who can properly facilitate the distribution of our films.

Q. I notice that you neglected to mention Manitoba. I believe you still maintain a district office there?—A. We have our own regional offices in six of the provinces, not in the four maritime provinces, but in all the other provinces, but that does not exclude co-operation with agencies of the kind you have mentioned. The local offices work with the University Extension Departments.

Q. In regard to the distribution of film in the libraries, there seems to be a tendency sometimes for the block, with respect to films circulating, that almost always you will have the same group of film coming back six months later.—A. I know what you are talking about, Mr. Dinsdale.

Q. You get into a vicious circle and you cannot extract yourself from it; you are trying to serve local communities and you find that the block went through the area in question just a few months previously and that most of the interested people have already seen the film.—A. We run into difficulties of that kind and this particular problem has been under active consideration in the last three months. Basically the root of the difficulty lies in the fact that there is an increasing demand for our films and that our funds to provide films are limited. We have—speaking from memory—in active distribution in Canada something like 32,000 16 mm. prints now. The more distribution there is, the faster they wear out and the greater the strain on our print appropriation. But as you say, we do rotate in blocks from council to council. In some cases it may be that prints will get back again, which should not be the case. But it has happened and until we reach that perfect day when we have all the money in the world and can provide everything anybody wants, I am afraid it will continue to happen occasionally, but we are doing all we can to prevent it.

Q. There is a demand for your prints and films which results in very large measure because of the district libraries?—A. That is right.

Q. And in regard to that problem, there were some changes made recently in the relationship between the National Film Society and the N.F.B.—A. You mean the Canadian Film Institute?

Q. Has that brought closer co-ordination between the activities of the National Film Board and the Canadian Film Institute in regard to distribution?—A. There has been active consultation on this problem with the Canadian Film Institute. There have been discussions within recent months as to the functions that organization might fulfil in relation to those which the board carry out. We buy certain services from the Canadian Film Institute. Also, there are certain functions which the board feels that they might properly handle: for instance, the provision of an over-all catalogue of films, not National Film Board films only but of all films available in Canada. Some authority should do that. That is something an organization such as the Canadian Film Institute might properly do.

Then there is the problem of the evaluation of films—someone mentioned that this morning. Some authority should do this, not only for the board's films but for all films that may be available within the country and from without. The board feels that it is not the proper authority to evaluate such films because as a producer its judgment on its own films is unlikely to be objective. Then there is the provision of a clearing house for information on films generally. That is a function which such an organization as the Canadian Film Institute might carry out. There are certain other things that they might do. These are now under discussion before the board and other interested people, including the Canadian Film Institute. It is largely a question of two things, financing and organization.

Q. These local film councils consume films at an alarming rate and with great enthusiasm, and one of the difficulties that the local group finds is meeting the demands of the councils. They range out in all directions and I am sure that closer co-operation between these two groups might be very helpful.—A. I agree with those views in principle.

Q. Now, the library problem again—does the National Film Board incorporate foreign film releases in its libraries or is that the job of the institute?—A. The answer is yes and no. In some cases we do it and in some cases we do not do it. We have an agreement with the United Nations Film Board whereby we are the agent for distribution of their films in Canada. They distribute UKIO films, as I understand it, but we do too. There are one or two other cases in which we distribute such films, where we have the right to do so, but in most cases the handling of foreign films from specific sources lies with them.

Q. I see. Films, for example, that are used for publicity purposes by various embassies—they are still handled through the embassy office? Under these negotiations for closer co-ordination in film distribution would there be any attempt to have an over-all master plan, for the local film councils?—A. There should be a master catalogue. As the demand for films increases, as the use of films increases, the means of providing information should be developed correspondingly.

Q. I suppose that in handling any United Nations films that are handled by your Board there is a charge; or, do they supply prints free of charge, or is there a service charge on them?—A. In some cases they provide prints free of charge. In other cases they provide printing materials and then we take off our own release prints from them. I have the figures here now in front of me with respect to distribution by the Board of non-N.F.B. films in Canada. There were 245 subjects and 3,465 prints. Those come from private agencies, International Agencies, provincial governments and other governments. Private agencies supplied 804 prints, international agencies, 1,216; provincial governments, 127; and other governments, 1,318.

Q. I am interested in this problem of distribution from the United Nations because local councils are so enthusiastic and one of the things that dampens enthusiasm is the difficulty of getting hold of material in which they are particularly interested.—A. It is a problem of costs and consumer demand. About 80 per cent of our prints issued as far back as 1945-46 are still out in distribution, still in active use. The problem of meeting this demand is a serious one and I do not think the Board can meet it entirely by itself; it will take the time and resources of the Board and of all other interested agencies, including commercial producers to provide prints to all who want them.

The CHAIRMAN: Are there any further questions?

*By Mr. Fraser:*

Q. I would like to ask Mr. Irwin about the film councils and the interchange of films, whether they buy them and if so how they buy them? Do they pool their resources?—A. Yes, there are what they call area purchase pools. A group of film councils in a particular area get together and put up so much money into a general fund and then buy a block of films which are circulated in the area according to demand from council to council.

Q. Your idea is that a catalogue should be put out by the Board of all the films held right across country in these different councils for purposes of interchange?—A. Not all films, sir, not everything in every library. But there should be a list compiled showing what films there are in the main libraries where they are available, and how one may get them. For instance, if you had films in a British Columbia library, you should know that, and you should know how you could get them.

Q. How many field men have you out now; whereabouts? All across Canada? Could you give us that information with respect to 1949 and 1950 and also the present fiscal year 1951-52?—A. Do you mean both years?

Q. 1949-50, that is a special year; and then for 1951-52—of course, there are only three months in this year.—A. I have 1950. Would that do?

Q. That would be all right.

The CHAIRMAN: We are considering 1950-51, Mr. Fraser.

Mr. FRASER: Yes, 1950 would be all right.

The WITNESS: In 1950 our total field staff was 107, and in 1952 it was 96.

*By Mr. Fraser:*

Q. Ninety-six, that is a reduction?—A. Yes.

Q. That is on account of the work the councils are doing?—A. Yes.

Q. Well now, do you draw in your field men at any time to instruct them further in the operation of the machines?—A. Yes; in two ways. Last fall we had a conference supervisor here in Ottawa, and then we have local conferences from time to time to which the field men from the area are called in for consultation.

Q. Do they instruct them at any time in the machine itself? The projector and how to repair it?—A. Not on repairs.

Q. Who does the repairs?—A. Anything from Ontario and Quebec over a small minimum is sent here. Elsewhere it is done by local agencies.

Q. Even from the councils?—A. No, we don't repair council equipment.

Q. Who does their work?—A. I am afraid I will have to take notice of that question and get the answer.

Q. The reason I ask that question is: this is not in my riding but in another riding or section of the country; the operators in that riding have quite a time when anything breaks down and they have to fix it; they have to get someone else to do the job, even in the case of just minor repairs. Apparently they are having trouble to get a man to go out, one who would be willing to go out and

do it at the very small fee they are allowed to charge for that work.—A. That is one of the difficulties inherent in the method of self operation. We train people locally, but it is not too easy to get enough people who are willing to do the work on a voluntary basis. There may be times, as you say, when it is difficult to get anyone who will go out to make repairs at what they will get for doing it.

Q. I think that your field men should be called in as often as possible and be instructed in regard to the operation and maintenance of these machines.—A. That is the process that goes on continually, Mr. Fraser.

Q. I am glad to hear that.—A. That is one of the responsibilities of our field men.

The CHAIRMAN: Does that complete non-theatrical distribution?

The WITNESS: Mr. Chairman, just before you leave that, I should make it clear that repairs of non-N.F.B. equipment are not made through the Film Board.

*By Mr. Fraser:*

Q. You do just National Film Board work?—A. That is right.

Q. Another point under distribution, especially from schools. There are a number of schools across the country that have not got the facilities for closing off light during the daytime and I just wonder if when the children are in school and when the children should be shown these films, there is any way that these film councils might get together and supply a curtain that could be strung in these schools for that purpose. That might not be in your field of activity, but I was just wondering if your people could work out something so that a school instead of having to spend up to as much as \$200 or more for blinds and curtains— —A. I do not think that is something for which the Board should accept responsibility.

Q. No, but I was just wondering if you could not work out some kind of method by which they could do that—a curtain or some kind of material that they could take around with them.—A. We would be glad to examine the problem and see if we can come up with some useful suggestion. I don't know about blinds.

Q. It would not be a blind, it would be a curtain that would be strung up. It would have to be of special material and something that would not be easily damaged.—A. We would be only too happy if we could do something to meet that situation—certainly we would be glad to give technical advice.

Q. I know there are a number of schools which can't have the pictures because they cannot afford to go into that. The school boards in small districts can't afford to pay from \$100 or \$200 which they would have to pass on to their taxpayers.

Mr. JUTRAS: In the case of daytime production is there not some way they could cut down on the daylight?

The WITNESS: There is something called a daylight screen.

The CHAIRMAN: Well then, gentlemen, proceed to foreign distribution—theatrical. I think Mr. Henry has a question he wants to ask on that.

*By Mr. Henry:*

Q. I have one question there, Mr. Chairman, about closing down outlets abroad. I had a letter this morning from one of my constituents in Toronto.—A. You mean, the number of outlets abroad?

Q. Yes, if there are any now.—A. We had an office in Mexico, as I said, and we had one in Australia; but these have been closed.

Q. Yes.—A. That was a matter of economy. Those are the only two that I can't think of at the moment. Is that what you meant by outlets?

Q. Yes, that is what I think my constituent had in mind. My constituent speaks about the curtailment of the activities of the Board, the curtailment of the idea of the projection of Canada abroad.—A. I am afraid that I cannot agree with your constituent because we are doing our utmost to increase the projection of the Canadian image abroad, and I think with considerable success. Incidentally, in that connection I would like to correct a figure I gave you in the statements on our theatrical distribution abroad in the first 9 months of the fiscal year 1950-51 and 1951-52. The statement shows a decrease of 1.6 per cent. Since I made that statement additional information has come in which shows that there has been an increase of 13 per cent in theatrical distribution abroad for the periods mentioned.

Q. I am very glad to hear that.—A. And also I would like to qualify that statement in this respect: the figures I am referring to do not include the distribution of two films in respect to the production of which we collaborated with Columbia Pictures. They were on Canadian winter topics; one was called "Flying Skis" and the other "Snow Fiesta". We made a payment on account of production of these two films and gave technical advice in return for which we got the rights for Canadian theatrical distribution. They undertook to give them international distribution although the name of the Canadian Film Board did not appear on the print which went into the international release. The distribution of the first of these films which has now been in effect for a year plus some months totals 16,000 bookings in a great number of countries; and the second one, more recently released, has 5,000. That distribution is not included in the figures I quoted because we did not think it was correct that we should include the figures of distribution that did not carry N.F.B. credit.

Q. My constituent speaks also about the Massey report under the heading of projection of Canada abroad and she refers particularly to the films you make. I would just like you to make whatever comments you would care to make on what you have done in the light of the Massey report under that heading distribution abroad, and with respect to the further recommendations of the Massey Commission in respect to the projection of Canada abroad.

Hon. Mr. WINTERS: While he is looking that up, I think, to avoid any misunderstanding about it, I should say that although the Board did close these outlets in Australia and Mexico there are still very effective outlets through the Department of External Affairs who are doing a good job in both these localities, so it does not mean that the outlet is closed off in those countries.

Mr. FRASER: Trade and Commerce also do that?

Hon. Mr. WINTERS: Yes, they do, Mr. Fraser.

The WITNESS: You are interested particularly in the international distribution at the moment?

Mr. HENRY: Yes, that is right. I have no objection if you wish to file a memorandum later on this, Mr. Irwin.

The WITNESS: I have here the Massey recommendations: What was recommended and what has been done. I don't know—

Mr. HENRY: I do not wish to take up the time of the committee on that, unless you are in a position to give the information to us now.

The WITNESS: I would be happy to give you whatever information we have. We have been operating very actively in the international field.

Mr. HENRY: If you have to search for the material I think it would be quite satisfactory if you were to write a memorandum on it and give it to me so that I can send it to my constituent rather than having put on the record here a great long report.

The CHAIRMAN: Shall we leave it that way?

Agreed.

Are there any further questions on foreign distribution—theatrical?

*By Mr. Dinsdale:*

Q. In connection with this topic, I imagine that the Department of Citizenship and Immigration makes use of your National Film Board films as much as possible?—A. That is right.

Q. I noticed a report from the Canadian Citizenship Council recently and the secretary had made a survey of Europe. He returned complaining about the lack of information about Canada, the lack of Canadian publications on bookstands. He did not specifically mention films and perhaps they did not pursue that problem but was that a legitimate complaint—that Canadian information is not getting through to potential immigrants in Europe particularly?—A. That is a problem that involves other departments.

Hon. Mr. WINTERS: I do not think I would be competent to pass judgment on that and I do not know whether Mr. Irwin would. We know to what extent films are being distributed.

*By Mr. Dinsdale:*

Q. Are there any statistics on the films available for use in Europe through the embassies?—A. Yes, I can indicate how many showings of films we had and where we had them.

Q. That would take quite a long time?—A. It would take quite a long time. In some cases there have been phenomenal increases.

The CHAIRMAN: For instance, on page 13 it shows that the board reached a foreign non-theatrical audience of 9,663,795 in forty-five countries—which would be some indication of the distribution.

Mr. FRASER: That is an increase over the showings they had when they had an office in Mexico and one in Australia?

The WITNESS: That is right.

The CHAIRMAN: The increase is shown as 15.9 per cent.

Mr. FRASER: Yes, and I believe that according to the figures I have it is an increase over the figures we had when the Film Board had an office in Mexico and Australia.

The WITNESS: We have twenty-three 35 millimeter titles in theatrical distribution—commercially—now. That is in western Europe only. Eleven of those were put into distribution since the beginning of 1951-52. Those cover a wide variety of areas.

We have recently entered into a series of sales contracts for the distribution of our 16 mm. films internationally. We have one contract covering five titles for Sweden—which is recent. We have another contract covering Marshall-aid countries for four titles. We have another one for France whereby the distributor has access now to any of our 16 mm. films that he may wish to distribute and he is now viewing them. We have also a 16 millimeter sales contract under negotiation—it is in Great Britain for signature at the moment—for the Eastern Hemisphere. We have another one for film strips—that is with one of the Rank companies. We have another contract for 16 millimeter theatrical distribution covering a wide area.

In the non-theatrical field we work very closely with External Affairs and with Trade and Commerce. For instance, in Paris we have 573 prints on deposit and the audience there increased from 309,000 from April to December of 1950 to 413,000 for April to December 1951.

In Germany we have 240 prints on loan to educational and cultural groups, of which 87 titles and 205 prints were with Interfilms—which is the British film agency operating in western Europe. They also have printing materials—fourteen different subjects—from which they are in the process of making prints for release. This distribution to Germany is entirely apart from the

distribution at our posts at Bonn, Berlin, and Frankfurt. The April to December 1950 distribution from those agencies was 26,000 odd. In April to December 1951 it was 89,000.

In Italy there has been a phenomenal increase in distribution through the embassy in Rome. April to December 1950, 1,055; April to December 1951, 384,799.

Results vary with the personnel in the posts and the manning of the posts. We are continually trying to stimulate the interest in films. Of course, this is all done through External Affairs.

In Denmark, post distribution—177 prints in the legation library at Copenhagen. Distribution for first nine months of 1950, 599; for nine months, 1951, 58,041.

In Norway there was a modest increase in those two nine-month periods—40,000 in 1950, and 52,990 in 1951.

Sweden is about the same. I have the detail on other countries here but perhaps I do not need to labour the point further.

I might just carry on one more moment. I mentioned a figure of I think 23 subjects for theatrical distribution. That was for western Europe alone. We have seventy subjects in theatrical distribution throughout the world.

*By Mr. Fraser:*

Q. In the places or countries where you sell the film outlets they do not tell you or keep in touch with you regarding the showings they have?—A. We have no means of knowing what audience is reached by prints sold. Any figures we quote to you are audiences secured through display of prints that are controlled by our posts or by other agents who report to us. Once a print is sold you cannot get a report.

Q. Generally the experience, in the case of a print that is sold, would be that it would receive better distribution than one which was not sold but only on a loan basis?—A. That could be true but I do not know that one could generalize.

The CHAIRMAN: Are there any further questions on foreign distribution, theatrical? If not, we will proceed with foreign distribution, non-theatrical.

*By Mr. MacLean:*

Q. In this connection, Mr. Chairman, has there been any special effort made to distribute or to produce films for the purpose of educating prospective immigrants to Canada—as to what they can expect on their arrival?

I say this because my experience has been, both in Germany after the war and since coming back—and I have employed eight different displaced persons—that almost without exception these people have an altogether false idea of what they should expect on arrival in Canada. Generally the idea they seem to get, and I do not know why, is that as soon as they arrive in Canada they are going to start at the top of the ladder and work down if they go anywhere. They seem to have an entirely false idea of the standard of living they can expect to start with and the income for their qualifications—that sort of thing. Has there been any special effort made to give these people an accurate picture of what they can expect on arrival here for the first few years? What I mean by that is that an awful lot of these immigrants do not seem to realize that Canada is a country that is in the pioneer stage or that has at least not completed its pioneer stage. A lot of these immigrants seem to think that as soon as they arrive in Canada their standard of living will go way up compared to what it was in Europe for the same amount of effort. At least, that is my impression?—A. Mr. Chairman, I do not think I am competent to comment on the sources of information about Canada. There are

very many. In films, as a general policy, we try to present an honest picture of whatever aspects of the Canadian scenes we are dealing with in any particular film. Sometimes that leads to difficulties because it is a human instinct to want to present only the best.

Q. My question is this: You will realize that I am not criticizing any films that may be shown.

The CHAIRMAN: Your question must be limited to the activities of the Film Board, Mr. MacLean.

Mr. MACLEAN: That is right, Mr. Chairman. People seem to have that impression and I would like to know if there are films which are especially produced for the special purpose of giving a true picture.

Hon. Mr. WINTERS: There may have been, but the factors involved in that particular problem are so many that it would be impossible to put into any one picture, or even into a small number of pictures, the message you want to convey. For instance, if we knew that there was a particular immigrant who was coming from Germany, for example, to a farm in Prince Edward Island, we could perhaps do something about getting a message to him. But if there was a particular skilled technician in some other part of Germany who was coming, let us say, to a plant in Toronto, he would run into altogether different circumstances, and he would expect a different type or standard of living. If you contemplate the two men looking at the same print and drawing from it an idea of what they might expect to find in Canada, I think you can well imagine what the problem would be.

Mr. MACLEAN: I quite realize that, but I thought that probably these immigrants were getting their ideas from the showing of Hollywood commercial films, and that they get the impression that they should be riding around in big motor cars.

Hon. Mr. WINTERS: Through the program we formulated last year we are trying to develop pictures which show Canada in an honest way to those people of Europe so that they will know the general pattern of the Canadian way of life before they get here, and we try to present to them the sort of situations they are likely to meet.

The WITNESS: This question has been under discussion with the Department of Immigration and Citizenship, and they produced last year a series of film strips which were designed to deal with immigration. We are now discussing the production of two films which would be used in that field.

*By Mr. Fraser:*

Q. In regard to the Travel Bureau, and their distribution, do you have to send the films out from here to the different service clubs and places in the states, or does the Travel Bureau look after that themselves?—A. We handle the distribution for the Travel Bureau. We have, as you know, two offices in the United States, one in New York and one in Chicago, and libraries are maintained in each of those offices. But the principal channels for the distribution of our travel films in the United States are the 66 regional libraries which are serviced from our Chicago and New York offices. Does that answer your question, Mr. Fraser?

Q. Yes. They send them out at the request of the Travel Bureau?—A. We work in consultation with the Travel Bureau, but we do the actual distribution.

Q. You do the work. It is not the Travel Bureau which does that work?—A. That is right.

The CHAIRMAN: Does that complete the questioning on "non-theatrical foreign distribution"?

Agreed.

Then we shall now pass on to "Newsreels" on page 19. Are there any questions under this heading?

*By Mr. Fraser:*

Q. Is there any revenue from them?—A. No. Not from the theatrical reels.

Q. No revenue?—A. For newsreels which are distributed to theatres we supply footage to distributors abroad.

Q. Then what about Canadian distribution?—A. The Canadian distribution comes through New York. All Canadian locals are made up at New York. We do get a little revenue from the footage used in television, but it is not much. I am speaking now only of newsreel footage.

*By Mr. Dinsdale:*

Q. Does this include "Eye Witness"?—A. No.

Q. But they do take a form of newsreel?—A. It is a newsreel story running from 100 to 300 feet. It is simply footage provided to the people who make up the releases. It is not completed film.

Q. Newsreels are for distribution only within the film council circuit?—A. No.

Q. I meant to say "Eye Witness"?—A. "Eye Witness" is now distributed theatrically and non-theatrically. Originally they were distributed in Canada, but recently we have started to get distribution abroad. About three months ago we signed a contract for the distribution of "Eye Witness" in New Zealand, and we hope to get certain "Eye Witness" subjects in distribution in western Europe. That is under negotiation now. After theatrical distribution in Canada, they go into non-theatrical distribution in Canada.

Q. The theatrical distribution is on a non-revenue bearing basis?—A. No. The theatrical distribution is on a revenue basis with the exception of the newsreels. May I make myself clear? We provide certain newsreel footage to the newsreel companies in New York, London, Brussels and Rome. We have our newsreel chief in Europe now with the idea of extending our newsreel distribution in Europe, where we feel there are great possibilities. That footage is provided to them free or on an exchange basis. For instance we have an agreement with a newsreel in Belgium whereby they give us footage; and we have a similar arrangement in Italy. But when it comes to "Eye Witness", "Canada Carries On", and so on, they are released on a straight commercial rental basis. These are finished films, while the others are just footage. Does that make it clear?

Q. Yes, I understand.

The CHAIRMAN: Are there any further questions under "Newsreels"? If not, shall we now proceed to "Television"?

*By Mr. MacLean:*

Q. Do you anticipate a demand from the C.B.C. for films to be made available by you for that type of broadcast?—A. This opens up a very large question.

Q. I realize that. My question is really anticipating whether the Film Board will have an obligation for commitments in that regard in the near future, with particular reference to the C.B.C.—A. There have been consultations with the C.B.C. over the past two years, looking forward to collaboration

between the two agencies in respect of the use of films for television. As it happens, a conference is going on this morning with representatives of the C.B.C. on that very question.

Our general approach to the problem is that where you have two public authorities operating in a field where these activities may overlap, there should be no unnecessary duplication of either services or facilities; and that is the basis on which we have approached C.B.C.

The CHAIRMAN: Gentlemen, it is almost 1:00 o'clock. Are there any other questions on "Television", or have we concluded "Television"? Does "Television" carry?

Carried.

We shall commence with "Royal Journey" on page 19 at our next meeting which will be left to the call of the chair.











HOUSE OF COMMONS

Sixth Session—Twenty-first Parliament, 1952

SPECIAL COMMITTEE

ON THE

**National Film Board**

*Chairman:* W. A. ROBINSON, ESQ.

MINUTES OF PROCEEDINGS AND EVIDENCE

No. 4

TUESDAY, JUNE 3, 1952

TUESDAY, JUNE 24, 1952

INCLUDING SECOND AND FINAL REPORT  
TO THE HOUSE

WITNESS:

Mr. W. A. Irwin, Government Film Commissioner.

ORDER OF REFERENCE

MONDAY, June 2, 1952.

*Ordered*,—That the name of Mr. Stewart (*Winnipeg North*) be substituted for that of Mr. Coldwell on the said Committee.

*Attest.*

LEON J. RAYMOND,  
*Clerk of the House.*

## REPORT TO THE HOUSE

The Special Committee on the National Film Board begs leave to present the following as a

### SECOND AND FINAL REPORT

Your Committee was appointed by a resolution of the House of Commons on Wednesday, April 30th, 1952, to consider the operations of the National Film Board as set forth in its Annual Report.

In the course of its deliberations, your Committee has held six meetings including an inspection tour of the Board's John Street (Ottawa) establishment.

Mr. W. A. Irwin, Government Film Commissioner, presented to your Committee an informative statement of the Board's operations during the fiscal year 1950-51, as set forth in the Annual Report of the Board, and projected his statement in so far as possible to include the operating results for 1951-52. Both the comprehensive report of the Film Commissioner and the said Annual Report were considered by your Committee.

Your Committee is of the opinion that the production and distribution of films and other visual aids by the National Film Board are playing vital roles in developing a national consciousness in Canada and in projecting the image of Canada abroad, and commends the Board on its adherence to the principle of producing films designed primarily to interpret Canada to Canadians and to other nations.

Your Committee was impressed by the production and distribution work of the Board on ROYAL JOURNEY, the film record of the Canadian-U.S. tour of the then Princess Elizabeth and the Duke of Edinburgh. Because it is both an important Canadian historical document and a convincing portrait of Canada and her people, your Committee was gratified to learn that ROYAL JOURNEY—in both English and French versions—was receiving wide Canadian and international theatrical distribution and will be available for non-theatrical distribution. Your Committee commends the initiative of the Board in undertaking, in ROYAL JOURNEY, the first feature-length film on the new Eastman colour stock.

Your Committee inspected the production premises at John Street and found that these premises are unsuited to the purposes of the Board. Your Committee concurs in the recommendations made in Survey of Organization and Business Administration report of J. D. Woods and Gordon Limited in March 1950 and by the Royal Commission on Development in the Arts, Letters and Sciences in 1951 that the headquarters' work of the Board be centralized in one building designed and constructed especially to meet the production, technical and distribution needs of the Board.

Your Committee noted the quality of the Board's work in the field of technical research. Of particular significance to film production in Canada is the invention by members of the Board's staff of a system of recording two languages on a single sound track together with an inexpensive adaptor for present film projectors for use with this system. Your Committee was gratified to learn of the great interest in the Board's development of stereoscopic animated films and of synthetic sound.

Your Committee learned that a high percentage of the Board's films were produced in both English and French. It believes that increasing the knowledge about, and understanding between, the two great language groups in Canada is an essential part of the Board's duties, as set out in the National Film Act (1950) of "interpreting Canada to Canadians".

Your Committee noted with satisfaction the continuing increase in the distribution of the Board's films, both at home and abroad, and commends the Board's initiative in building up volunteer community groups to take over most of the responsibility for non-theatrical film distribution in many areas across Canada.

A copy of the Minutes of Proceedings and Evidence of your Committee is appended.

All of which is respectfully submitted.

W. A. ROBINSON,  
*Chairman.*

## MINUTES OF PROCEEDINGS

TUESDAY, June 3, 1952.

The Special Committee on the National Film Board met at 11.00 o'clock a.m. this day. The Chairman, Mr. W. A. Robinson, presided.

*Members present:* Messrs. Browne (*St. John's West*), Cannon, Carroll, Carter, Dinsdale, Fraser, Gauthier (*Portneuf*), Henry, MacLean, (*Queen's, P.E.I.*), Macnaughton, Robinson.

*In attendance:* Mr. W. A. Irwin, Government Film Commissioner; Mr. Ian MacNeill, Secretary, Mr. E. S. Coristine, Director of Administration and Miss Marjorie McKay, Supervisor of Production Research, the National Film Board.

The Committee further considered Mr. Irwin's statement of May 8.

The sections entitled "Distribution", "Problems" and "Conclusion" were considered and the witness questioned thereon.

The Annual Report of the Board for the fiscal year 1950-51 was considered and approved.

On motion of Mr. Carter,

*Ordered*,—That the Subcommittee on Agenda draft a "Report to the House" for consideration at the next Committee meeting.

The Committee expressed appreciation of the manner in which Mr. Irwin had presented his evidence.

At 1.00 o'clock p.m. the Committee adjourned to the call of the Chair.

TUESDAY, June 24, 1952.

The Special Committee on the National Film Board met at 10.00 o'clock a.m. this day. The Chairman, Mr. W. A. Robinson, presided.

*Members present:* Messrs. Beyerstein, Boisvert, Browne (*St. John's West*), Byrne, Cannon, Carroll, Carter, Decore, Dinsdale, Fraser, Gauthier (*Portneuf*), Knight, MacLean (*Queen's, P.E.I.*), McWilliam, Smith (*Moose Mountain*).

Copies of the Policy Report of the Canadian Chamber of Commerce were distributed to the Committee.

The Chairman presented the First Report of the Agenda and Procedure Subcommittee consisting of a "Draft Report to the House".

The said draft report was considered and with minor amendments was adopted unanimously by the Committee.

On motion of Mr. Boisvert,

*Ordered*,—That the "Draft Report", as adopted unanimously, be submitted to the House.

At 10.45 o'clock a.m. the Committee adjourned *sine die*.

E. W. INNESS,  
Clerk of the Committee.



## EVIDENCE

JUNE, 3, 1952.

11.00 a.m.

The CHAIRMAN: Gentlemen, we have a quorum. I would first ask Mr. Irwin to reply to some of the questions which have been left standing from our previous meeting.

**Mr. W. A. Irwin, Government Film Commissioner, called:**

The WITNESS: Mr. Dinsdale asked about the film trip made for the Canadian Cancer Society, and I would like to give him some additional information about that. Last year we completed a film strip for the Department of National Health and Welfare which was made in co-operation with the Canadian Cancer Society. There were three versions: a French version, an English version and a United States version. Although the Cancer Society co-operated with us by supplying information and handling some of the distribution there was no Cancer Society money in the project. It was sponsored by Health and Welfare with some additional funds put up by the board.

The CHAIRMAN: I believe at our last meeting we had completed television on page 19, and we can now proceed to Royal Journey on page 20.

*By Mr. Fraser:*

Q. Mr. Chairman, in regard to that I have two questions on the order paper and I have not had the answer yet. That was Monday, May 5th: 1. "Was the film Royal Journey made as the exclusive property of the National Film Board?"

2. "In what width or widths is the film produced or being produced, and do they include 35 mm. and 16 mm. film?"

Q. Have you got that information there?—A. Yes, sir.

Q. Can you give me the answers?—A. Yes, I can.

"Was the film Royal Journey made as the exclusive property of the National Film Board?" Answer: Yes.

"2. In what width or widths is the film produced or being produced, and do they include 35 mm. and 16 mm. film?" Answer: The film was produced in 16 mm. and 35 mm. width.

"3. If so, what are the terms of the contracts or arrangements made with commercial firms, giving their names, for distribution on the 35 mm. film?" Answer: To date agreements have been negotiated with four distribution companies:

(a) Columbia Pictures of Canada, Limited, Toronto, covering 35 mm. theatrical distribution in Canada. This contract runs for two years from December 21st, 1951. The Board receives 65 per cent of the gross revenue from exhibition of the film and pays for the prints used.

(b) United Artists Corporation, New York, covering 35 mm. theatrical distribution in the United States of America and its possessions. This contract runs for three years from April 1, 1952. The Board receives 65 per cent of the gross revenue from exhibition of the film and pays for the first 100 prints used.

(c) General Film Distributors, Limited, London, covering 16 mm. and 35 mm. theatrical distribution in the United Kingdom, Northern Ireland, Isle of Man, Channel Islands, Eire, Gibraltar and Malta. This contract runs for five years from January 1, 1952. The Board receives 60 per cent of the net revenues from exhibition of the film. Print costs are a first charge against gross revenue.

(d) J. Arthur Rank Overseas Film Distributors, Limited, London, covering 16 mm. and 35 mm. theatrical distribution throughout the world excluding the western hemisphere and those territories granted to General Film Distributors, Limited as set out in 3 (c). Letters of agreement have been exchanged. The contract will run for five years. The Board will receive 70 per cent of gross revenue and will pay for the cost of prints.

"4. Does any such contract contain a time limitation on the production, use or distribution of the 16 mm. film?" Answer: Yes. Provision for 16 mm. is:

(a) Columbia Pictures of Canada, Limited, Toronto. Restricted until November 1st, 1952.

(b) United Artists Corporation, New York. Restricted until April 1st, 1954.

(c) General Film Distributors, Limited, London. 16 mm. rights granted with 35 mm. rights.

(d) J. Arthur Rank Overseas Film Distributors, London. 16 mm. rights granted with 35 mm. rights.

In all cases it is agreed that restrictions shall not interfere with official government use of the film in either 16 mm. or 35 mm."

*By Mr. Fraser:*

Q. "Government Use of the Film": Would that mean that the National Film Board would be allowed, not only to use them here in Canada, but distribute them in Canada to their film councils?—A. We will initiate distribution to the film councils on November 1st on 16 mm.

Q. How would that affect your other agencies in other countries like the United States. You would be curtailed there, wouldn't you?—A. We can deposit 16 mm. prints in Canadian posts. We have an initial distribution of twenty-five 16 mm. versions of the film in twenty-three countries now. There is no restriction on official use of them by the posts, but we cannot distribute commercially 16 mm. in the United States until this contract runs out.

Q. But in other countries you can distribute it to non-commercial outlets.—A. Through Canadian posts, yes.

Q. And non-commercially?—A. That is right.

"5. Is the 16 mm. film to be made available for showing in churches and schools in the various communities throughout Canada? If so, when?"

Q. You said in November of this year?—A. Yes, on November 1st, 1952.

"6. Is the 16 mm. film for sale?"

"7. If so, what is the price quoted and when will it be available?" Answer: It will be available for sale after November 1st, 1952. Prices will be: Black and white, list price \$98.80; price to schools, film councils, universities, libraries and other educational users, \$72.80; colour, list price \$343.20; price to schools, film councils, universities, libraries and other educational users, \$244.40.

"8. Have any exclusive rights been given?" Answer: No exclusive sales rights for the 16 mm. prints in Canada have been given. Sales will be handled direct by the Board."

Q. Exclusive rights have been given in foreign countries?—A. I took it the question referred to Canada?

Q. Yes.—A. Question 9—not applicable.

Q. Are you also saying what the film cost to produce in the first place? Have you that figure?—A. Yes. The negative cost of the film was \$88,563; and the distribution costs, which comprise prints and printing materials, mainly, \$72,298; for a total out of pocket expense as of May 2nd of \$160,861.

Q. That is the total expense incurred to date?—A. That is the total out of pocket expense. In addition to that there are commitments under contracts. For instance, we are committed to pay 60 per cent of the cost of the prints distributed in the United Kingdom under the United Kingdom contract, but that will not be paid for in cash. It will come out of revenue.

Q. Thank you.

*By Mr. Browne:*

Q. Can you tell us the revenue so far received from the pictures?—A. You might be interested in the booking figures as well; the two are related. In Canada, as of May 1st, as I said in the statement, the picture had played in 569 theatres, and at that time had been booked into 834 theatres in Canada.

Q. Further?—A. No, the last figure is inclusive. Perhaps I should explain that a "play-off" is a showing that has taken place, and a "booking" is a showing that is scheduled but may not have happened. The 834 includes the 569 that have been played off.

The revenue from Canada was \$35,945, as of the 1st of May.

Q. Then you have every prospect this will be a profitable film?—A. I hesitate to be a prophet. So far it is doing very well.

Mr. CARROLL: Is that the revenue to Canada?

The WITNESS: No sir, that is the revenue to the Board from theatrical distribution in Canada. In the United Kingdom, as of June 2nd—that is, as of yesterday—it had already played off in 654 theatres, and the bookings, as of yesterday, in the United Kingdom total 1,193.

We have not got the initial financial statement on that contract. The booking information comes through before the financial figures do, but we understand that the estimated gross in the 654 play-offs was approximately 13,000 pounds. We have already more than paid for our print costs with a surplus in the United Kingdom. In the United States, I said in the statement at the time, I think it was May 8th, it had played in 35 key cities. As of May 8th it had played in 43 cities with 363 playing days.

The CHAIRMAN: Are there any further questions?

Mr. DINSDALE: This is an exclusive film; I presume that no other company was interested in the film *Royal Journey*?

The WITNESS: There was one reel of colour film shot by a commercial company which covered the first part of the tour. I believe it was shot at Dorval, Quebec, and Ottawa. There also was a large amount of footage shot in black and white for newsreels, and some producers have put together newsreel footage which they are now distributing in the form of a finished film.

Mr. HENRY: Were those all Canadian companies that did this shooting?

The WITNESS: No, the shooting was done by Canadians, people from the United Kingdom and people from the United States; that is, for black and white newsreels.

Mr. DINSDALE: I do not know whether I should ask this question here, but who conceived the idea of making a more or less continuous record of the royal journey? Was it originally planned to be a feature film, or did the idea just accumulate and develop?

The WITNESS: The board conceived it, but I would not like to credit any one individual. The project grew. Initially it was felt we should have a film of record on the tour, and we thought in terms of producing a two-reel film in colour. The initial plans were predicated on that premise. Then, when we got into the shooting and saw the quality we were getting from the new colour stock, we felt we had something that was worth more. When we finally got the rough assembly, which ran about something over six reels—between six and seven thousand feet—we asked the president and senior executives of a leading exhibitor company in Canada to come down and look at it. They came down, and right then and there said: "You cannot cut it". We got their commitment to show it. This ensured wide Canadian distribution, and on that basis we went ahead. It grew naturally.

*By Mr. MacLean:*

Q. This process you speak of: Who develops and prints the films? You do not do that yourselves? I am speaking of these colour films?—A. No.

Q. Where is it done?—A. It has been done in various places. It is rather complicated: It is what they call a "negative positive colour process", and the board was the first producer anywhere to make a feature on this new stock.

Incidentally, Mr. Henry may be interested in further information on what is going on in respect of the Coronation in England. The company mentioned the other day is planning to use this stock to film the Coronation.

*By Mr. Henry:*

Q. The kind you used?—A. Yes.

Q. What is that company?—A. Wessex.

The processing of the negatives was done in a laboratory in New York working in close collaboration with the Eastman Kodak Company, who make the stock. The initial prints released were made in the same laboratory in New York. Subsequently, duplicating material was made in a laboratory in Hollywood. The release prints for the United Kingdom were made in the Denham laboratories in the United Kingdom, and further work is now being done in New York, and further work will be done in the United Kingdom. We are supervising all those prints as to quality.

*By Mr. Fraser:*

Q. That in New York will not be used for some time?—A. Not very much, sir. As a matter of fact, I should supplement what I said: Some of the American release printing was done by a second laboratory in New York associated with the one in California I mentioned.

Q. You do not send any to the Eastman Company?—A. No, they are not equipped to process commercially. As I understand it, they have only a pilot laboratory on this process.

The CHAIRMAN: Are there any further questions?

*By Mr. Carter:*

Q. That process that Mr. Irwin was speaking about, is that a German process?—A. No sir, it was originated in the United States. That is my understanding.

Q. I was wondering. ANSCO and Kodachrome had pretty well the monopoly of all this colour production during the war, and I understand the Germans had introduced a process which is much cheaper and which would become available to the allied countries. Do you know anything about that?—A. Yes, there was a German company operating in the colour field. I think their type of stock is being released in the United States, and the inheritors

of that process in the United States are now bringing out a similar type of stock to the one used on the Royal Journey. As a matter of fact, we tested both of those last summer before we made the decision to use Eastman stock.

*By Mr. Henry:*

Q. The Eastman people gave you more or less the right of way on the use of this to initiate it?—A. No, sir. It was a straight commercial transaction. Other people were experimenting with it. There is one studio in Hollywood which was working on shorts at the time we were working on Royal Journey. They are now working on feature length films.

Q. Yours was the first, I think?—A. The first feature length, released.

*By the Chairman:*

Q. What do you call "feature length"?—A. Anything over five reels.

Q. Five or over?—A. Yes.

*By Mr. Dinsdale:*

Q. Is this the first feature length documentary that has been an outstanding success in commercial theatres?—A. No. Some Flaherty films were feature length; Louisiana Story for instance was very successful.

Q. Well, it is the first Canadian produced documentary?—A. So far as I know it is the first Canadian-produced documentary of this length released theatrically. There have been other feature length Canadian documentaries.

*By Mr. Browne:*

Q. How many feet did you have in this film?—A. How many feet did we release?

Q. Yes.—A. It was a little over 5,000. I haven't the exact footage here; something over 5,000.

Mr. FRASER: What was the footage taken?

The WITNESS: 27,525 feet.

*By Mr. Dinsdale:*

Q. Coming back to that question for a moment, Mr. Irwin, do you think that the success of the Royal Journey film was peculiar to itself, or was it an indication that the documentary film is catching on?—A. What is that again please?

Q. An indication that the documentary film is probably becoming more popular with the theatre-going public or was the success of it peculiar to the subject of the film?—A. I think that the subject had a great deal to do with it. Of course, I do think that the film was competently made. However, the subject had a lot to do with it.

Q. Do you think it would encourage future films of this kind in other fields?—A. I would hope so.

*By Mr. Browne:*

Q. For instance, the Coronation?—A. Undoubtedly there will be pictures taken of the coronation.

Q. Taken by you?—A. That question was raised at the last meeting and we said that we would look into it. We are looking into it now. Producers in the United Kingdom are already negotiating in respect to it. We also said at the last meeting that we would like to arrange for Canadian 16 mm. distribution, and that we would examine the whole situation with a view to finding out what part we could play.

The CHAIRMAN: Are there any further questions? If not, may we proceed to "staff" on page 20? Are there any questions under that heading?

*By Mr. Fraser:*

Q. In regard to "staff", do you employ any outside camera men now? I know you did before; but I wonder if you still engage any?—A. Do you mean on contract?

Q. Well, for special pictures.—A. Yes, we do. For instance, on Royal Journey; one of our outside camera men was Mr. Borradaik. He was not a staff man.

Q. Was he from the States?—A. No. He is a Canadian who has had experience in the United Kingdom and in Hollywood, and who is a very fine camera man. He lives in British Columbia on a farm, and we use him from time to time on a contract basis.

Q. Was he the only one you used?—A. No. There were others during the year.

Q. Do you have to pay them more than you have to pay your own men? The reason I ask is that I said in the House on different occasions that I thought it was well to pay camera men a really good salary in order to get the top, because I thought it paid in the long run.—A. You have to balance two sets of factors. If he were an experienced camera man such as Mr. Borradaik, on a short run basis, the weekly rate would be higher than the weekly rate we pay one of our own camera men; but the payments to such men would tend to balance out over a twelve month period.

Q. Do you allow your employees to carry on outside activities, in respect to some other business which they might handle outside of their Film Board activities?—A. Our regulations in that respect are parallel to those of the Civil Service. If we had a camera man who wanted to write poetry in his spare time . . ."

Q. Was it any good?—A. This is just a hypothetical case. If we had such a man, we would think that he had a perfect right to do that; but if he were operating in the field for which we hired him, that would be another question.

Q. I think there is someone in the Film Board who has an agency for a certain firm of film supplies.—A. I am not aware of that. I would be interested in the information, if you will give it to me.

Q. Yes, I will give it to you.

The CHAIRMAN: Are there any further questions?

Mr. DINSDALE: During our visit to the studios, it seemed to me that the employees were predominantly young men and young women. Is that a result of the infancy of the organization, or does it indicate the transientness of the personnel?

Mr. HENRY: I think it is because Mr. Irwin is young himself.

The WITNESS: I did have the average age worked out. The average age is 34.6. I think there are two reasons for this; it is a sort of activity which attracts young men, and secondly, the Film Board is still a relatively youthful organization. But to be successful it seems to me that an organization of this kind must have a constant inflow of young talent.

*By Mr. Henry:*

Q. Do you find a marked degree of loss of personnel?—As they are trained and become efficient and establish a reputation do they tend to drift away from your organization? The competition is keen?—A. The competition is keen!

Q. And as soon as a man has established a reputation he will drift away, I suppose?—A. That is a fairly common circumstance in similar activities in Canada.

Q. They go south of the border, do they?—A. We have not actually lost many south of the border recently, but it does happen. We lost some last year. I am reminded that we occasionally have people out on loan who come back

to us. For instance, we had a man working for UNESCO in China before the revolution, and we have a request for a man to go to India to work on visual aids in that country. We had a request from the Mexican government; and a request from the British Television people to develop educational films. We seconded a director-cameraman to the United Nations film unit during this last winter to work on the United Nations film news magazine in India, Pakistan, Malaya and Indonesia.

Q. You do not lose too many of them to commercial films industries?—  
A. No.

The CHAIRMAN: Are there any further questions?

Mr. BROWNE: You recruit your own staff and you pick up people from other firms too?

The WITNESS: That is right, where we can find a good one.

The CHAIRMAN: May we now pass on to "Changing techniques"?

Mr. HENRY: Is your staff under the civil service, by the way?

The WITNESS: No sir.

The CHAIRMAN: Are there any questions under "Changing techniques"?

*By Mr. Fraser:*

Q. I take it that "Changing techniques" would include the different methods of handling film. There has been a definite change in film in the last 15 years; you have to treat it differently now; and the pictures which are taken are somewhat different as well.—A. I am sorry, but I did not get the first part of your question.

Q. I say that "Changing techniques" would include the different methods of taking your pictures, and the different lights, and other things; and that your film is somewhat different today from what it was 10 to 15 years ago?—  
A. Very much so!

Q. And I think that is what you would include here; you would have to specialize, perhaps, and you would have to keep up with the times on it?—  
A. Not only keep up with it, but it may be keep a little ahead, but not too far ahead.

Incidentally, if I may refer to the question you asked about the employee who was an agent for a film company, I might say that we had an employee who resigned on May 31 to become an agent for a film company.

Q. That might be the same man.—A. I would not be surprised.

The CHAIRMAN: Are there any more questions? If not, may we now proceed to "Adequate facilities"? Are there any questions under this heading?

Mr. HENRY: There is a basic change in the technique in this new stock which was used in "Royal Journey", for instance. What is the difference between that and the old stock?

The WITNESS: Kodachrome was available only in 16 mm. It is what is called a reversible stock. You take your negative and turn it into a positive and screen it. But with the new Eastman 35 mm., you take a negative and you develop a positive from that which you screen.

*By Mr. Fraser:*

Q. It used to be that you had to use a special lens to take colours. That was in the early days away back in 1925 when colour first came out.—A. I am afraid that I do not know much about that.

Q. I remember it quite well because I happened to be over in Rochester at the time and I watched the Eastman men with 40, 50, or 60 cameras; they would take for a minute with a camera a certain subject and then they would make a note of the time of day, and the light, and everything else in order to check up on the details. It was quite an ordeal.—A. I am more familiar with

the current developments; and I would refer to Mr. Henry's question. There is another colour process in which they use three negatives. It is a separation process operated on a somewhat similar principle to that used in color engraving. You have three negatives—one for each primary color—and from them you ultimately get a positive print.

*By Mr. Henry:*

Q. Is that something which is yet to come?—A. No. That is a process which has been used for 35 mm. colour. It has been the process most used until recently.

Q. You have described the one which was used for "Royal Journey"?—A. That is right.

Q. Do you and your advisors regard it as a very substantial advance in that field?—A. Yes sir.

Q. I suppose you expect that the Hollywood studios will probably use it more profusely in the future?—A. I know of one particular studio where they are going into large production on the basis of this new stock.

Q. Which you initiated?—A. We made the first feature release. And this particular studio has directed that, before they go on location, its camera men take a look at "Royal Journey" to see how the stock should be handled.

The CHAIRMAN: Under "Adequate facilities", are there any further questions?

*By Mr. Browne:*

Q. Is progress being made to get another building erected?—A. Yes sir.

Q. Are the plans made?—A. No, the plans are not finished.

Q. They are working on the plans?—A. Yes, they are working on the plans.

Q. They are going to Montreal instead of remaining in Ontario?—A. That is the policy.

Q. Will the new building be able to house your operations completely, or will they still be scattered with some of them here, there, and some other place?—A. There will have to be a liaison office here in Ottawa.

Q. But that would be just a small office?—A. Yes. The intention is to concentrate the operations under one roof as much as possible.

Mr. FRASER: Your distribution will be made from Montreal?

The WITNESS: Yes.

Mr. DINSDALE: What is the reason for locating in Montreal?

The WITNESS: That is a matter of policy, sir, and I do not know whether or not I should review it.

Mr. MACLEAN: From a technical point of view is it necessary for you to be in a large city, or is it advantageous?

The CHAIRMAN: I think that Mr. Irwin might comment on the relative use to his organization of a large city as compared with some other city. That would be a general type of question.

The WITNESS: As I understand it, sir, these are some of the considerations which lie behind the policy decision. Film production, to begin with, is a manufacturing process, the heart of which is a creative function which has to be manned by creative people. Ottawa, whatever other advantages it has, is a relatively small community and it does not attract many people of the particular kind you need to man the heart of the Board's operation. I am thinking of musicians, composers, actors, writers, designers—the whole gamut of the type of people you need in motion picture making.

That means that if you are operating here the tendency is to build up staff on a more or less permanent basis although the actual contractual relationship may be on a short-run basis. But you have to import people and you

are under some obligation to them, whereas if you were operating in a large metropolitan area where there is a concentration of the kind of talent you need for motion picture production, you can draw on this talent pool on an *ad hoc* basis. You can utilize more contract people.

As an illustration, I would refer to what has been done in the C.B.C. on Stage 52, where a large proportion of the creative people are not actually on the staff but are on contract. This tends to give flexibility.

Another consideration is that if your staff are in an area where they are in immediate contact with talent in all the many fields which apply to film production, there is an advantage to the staff itself, because this provides a creative stimulus which you do not have if you are working more or less exclusively within your own group.

Then, when you come to the technical side, in a larger centre you get better technical facilities. You may not need to use as many permanent engineering people because you can get outside technicians whom you can find only in the larger centres.

Another consideration is the possible future linkage between film making by a government agency and the use of film by a government television organization. If there is to be collaboration and the elimination of possible over-lapping and the possible duplication of services, physical contiguity of the two operations is an important factor.

Another consideration is that if you are in a metropolitan area, you get access to alternative technical facilities such as processing which might be used. I think that pretty well sums up the major considerations.

*By Mr. Carroll:*

Q. I have heard considerable criticism regarding the Royal Commission and what they said about this thing especially with regard to the word "hazardous". Were they relying on the actual fact of accidents, or were they looking to the future?—A. The quarters at John street are hazardous. There is no denying that fact.

Q. I know; but were they basing their statement on the fact that some accidents had happened there?—A. We had a fire there, yes.

Q. And these were the hazards they were speaking about, I presume?—A. They were referring, I presume, to it, although I do not know what was in their minds. But I would presume they had reference to what had happened, and to the risks.

Q. As well as prospects for the future?—A. Continuing risks: and on that point I would like to say that we have very considerably diminished those risks at John street. We have something like 55 million feet of accumulated film; that is about 137 tons of film, of which approximately 67 per cent is what we call nitrate film, which is highly hazardous. But the entire current operation of the board is now on acetate film. As far as current production is concerned, we are no longer using nitrate material. But of the material which has accumulated in the past, 67 per cent is hazardous. However, we have taken out of John street and put in storage elsewhere just as much of this particular type of film as we can. Some, of course, must be maintained at John street for use in current operations.

Mr. HENRY: Has John Street been destined under some capital plan to go into the discard when you leave?

The WITNESS: I am afraid that I cannot answer that question.

Mr. DINSDALE: Concerning this other question we were discussing about the location in Montreal, if the Film Board was going to produce a film in another part of Canada, let us say out west, would they make use of any local personnel or resources, for example, or would their regional offices be merely distributing agencies?

The WITNESS: They now are primarily distributing agencies and would remain so but they may contribute ideas and they may assist in contact work in film production operations.

Mr. FRASER: If you had a film to make out in British Columbia, let us say, for one of the departments, would you send men out from here, or would you employ local men out there to make it?

The WITNESS: That would depend on particular circumstances. We have a man in Vancouver, a local producer there, who does a considerable amount of work for us on contract.

*By Mr. Dinsdale:*

Q. If it were on the prairies, I suppose that General Films might be used?—A. Conceivably so.

Q. They do actually make pictures, do they not?—A. Oh yes, they do. We have used outside people on the prairies for stills more than for motion pictures.

The CHAIRMAN: Are there any further questions? If not, may we now pass on to "Demands for increased services"? Are there any questions?

*By Mr. Fraser:*

Q. Under "Demands for increased services", would there be such increased demand in any particular line of that section?—A. More people want more prints of more of our films. That about sums it up.

Q. It does not cover stills at all?—A. No.

Q. This is just on the motion picture end?

*By Mr. Gauthier (Portneuf):*

Q. Do you have to answer many requests from the provincial governments for your films?—A. We have very close co-operation with most of the provincial governments.

Q. With every one of them?—A. I qualified that. I said: "with most".

Q. Does every one of those provincial governments ask for your films?—A. At the present time, one provincial government is not distributing our films.

Q. Which one?—A. Quebec.

Q. That is what I wanted you to say. Do you receive many requests from local organizations in Quebec?—A. Yes sir.

Q. Such as school boards, and youth organizations?—A. Our film distribution in Quebec is increasing.

Q. You have a regional office in Quebec?—A. Yes sir, in Montreal.

Q. But not in Three Rivers?—A. We have a sub-office in Quebec City.

Q. But not in Three Rivers?—A. We have no office in Three Rivers.

Mr. CANNON: What percentage of your films are in French?

The WITNESS: I can give you that in a moment.

The CHAIRMAN: Mr. Cannon, do you limit that to a particular year?

Mr. CANNON: My question was rather general: I meant, as a matter of policy; or, if it is more convenient, to limit it to a year such as 1951, for instance, if you have that figure.

The WITNESS: In 1951-52 there were 134 productions one reel or more in length.

*By Mr. Cannon:*

Q. Is that in French?—A. No, the total 69 of those were in English, 54 were in French and 11 were in other languages.

Q. Have you the figures for the preceding year there?—A. Yes. For the preceding year, that is 1950-51, the total was 130; English 68, French 58, others 4.

Q. No wonder there is a demand for your films in my province.—A. As a matter of fact, we are putting additional emphasis on the production of French film during the coming year.

*By Mr. Gauthier (Portneuf):*

Q. Is there any special reason given by the Quebec Government for not using your films?—A. No sir.

Q. There is no special reason?—A. No sir.

The CHAIRMAN: Are there any further questions on this heading?

*By Mr. MacLean:*

Q. Is it not a fact that some of these are at the present time in both languages? I mean, of the 58 French and 68 English—whatever it is, are not most of those in both languages?—A. Most of them are in both languages.

Q. That is what I meant to say.—A. Yes, both languages.

Q. But not exclusively either the one or the other?—A. Not exclusive; most of them are in both languages. We try as much as we can to present the visage of Quebec to the rest of the country and vice versa.

The CHAIRMAN: Does that complete the heading, demands for increased services? If there are no more questions under that heading we will proceed to "conclusion". Are there any further questions under that heading? If not, gentlemen, that would appear to complete the questioning on Mr. Irwin's statement.

Agreed.

Now, I have before me the annual report of the National Film Board of Canada for 1950-51. I have gone through it briefly and it would appear to me that we have already covered everything in the report except the financial statement which commences at page 22. Has any member of the committee any questions on the annual report prior to page 22, or is it the understanding that we have already covered the work.

*By Mr. Browne:*

Q. There is one particular question that I would like to ask: Do you keep in mind giving each province proportionally, a share of the films taken by the Board?—A. That is constantly in our mind.

The CHAIRMAN: Are there any other general questions on that page of the annual report.

*By Mr. Fraser:*

Q. Yes, Mr. Chairman. I would like to ask; does the National Film Board make any of the large blow-ups for the departments?—A. A few.

Q. For other than government departments?—A. No, for the departments.

Q. For departmental use?—A. Yes.

Q. And now, Mr. Chairman, in regard to receipts of money, you mention receipts from the Royal film, and on the second page of the report, the annual report for 1950-51, it shows there that \$242,520 was from other sources; could Mr. Irwin tell us just what sources those are from?—A. That is 1950-51?

Q. Right, 1950-51.

The CHAIRMAN: Mr. Fraser, have you any questions of a general nature? I presume that question would come better under our consideration of the financial statement, wouldn't it?

Mr. FRASER: Well, it might, but you asked if there were any questions on the first part of the report and that is why I took that up.

The CHAIRMAN: If I might make a suggestion, we could leave financial questions until we come to the financial section of the report, and see if we could clean up questions of a general nature on the pages up to page 21.

*By Mr. Fraser:*

Q. All right, Mr. Chairman. Is it the intention of this committee to allow the Canadian Film Producers or the Commercial Photographers Association to make any representations to this committee?

The CHAIRMAN: Well, so far as I know, neither the clerk nor myself had any requests from any organizations to appear before the committee.

Mr. FRASER: You have had none yourself?

The CHAIRMAN: I certainly have had none and the clerk informs me that he has had none.

*By Mr. Browne:*

Q. Coming to the subject of still pictures on pages 4 and 5, do you buy many still pictures?—A. Yes, we do.

Q. Do you buy many?—A. You mean last year or this year?

The CHAIRMAN: 1950-51.

The WITNESS: The dollar value of purchases outside of still pictures was \$3,269 in 1950-51, in 1951-52 it was \$6,123.

Mr. BROWNE: Did you buy some on Newfoundland from the Atlantic Guardian Press?

The WITNESS: Sorry, I would like to have notice on that, I will get that information for you.

Mr. FRASER: I thought this matter had been brought up before.

*By Mr. Fraser:*

Q. I think that disposes of page 4. I would like Mr. Irwin to tell us if it is compulsory for government departments to have their pictures produced by the National Film Board or can any of the departments tell the National Film Board that they would like to have their film produced by such and such commercial company? Are there any rules and regulations in regard to that?—A. That is very clearly and explicitly put in the National Film Act, Mr. Fraser.

Q. It's in the Act, yes, that it should go through the National Film Board. I was wondering if there had been any different arrangement made since then?—A. Well—

Q. Where the department has made a special request for a certain firm to do their film?—A. I would like to refer first to the Film Board Act, if I might. The relevant clause reads as follows; (section 11 subsection 1) reads:

Except with the approval of the Governor in Council, no department shall initiate the production of or processing of a motion picture film without the authority of the Board, and the production or processing of a motion picture film by or for a department shall be undertaken by the Board unless the Board is of opinion that it is in the public interest that it be otherwise undertaken.

That is the direction under which we work.

Q. Yes, but up to the present time have there been any exceptions to that?—A. No order in council has been passed, so far as I am aware to depart from that.

*By Mr. MacLean:*

Q. Do any of the departments—I am thinking of the Department of National Defence especially—are they permitted to take or make their own moving pictures, or do they have to do that in collaboration with you, or have it done by you, I mean?—A. This was discussed at an earlier meeting, sir.

Q. I thought it was, but— —A. In brief, the defence services have equipment for shooting training footage and combat footage. If they wish to develop this into a complete picture they contact us. We may do it ourselves or turn it over to a commercial producer as we have in a number of cases recently.

*By Mr. Fraser:*

Q. Even if it is secret?—A. No, oh no.

Q. Who does that?—A. The Board.

Q. The Board does that?—A. Yes. The production branch has been declared a vulnerable agency and has been cleared to handle secret work.

The CHAIRMAN: Are there any further questions of a general nature? If not, we should pass on to the financial statement on pages 22, 23 and 24.

## ASSETS

## Cash:

Deposits with Receiver General	\$ 2,661.83
Deposits in Foreign Countries— blocked	2,299.11
Deposits in Banks	1,240.76
	<u>\$ 6,201.70</u>

## Accounts Receivable:

Government of Canada Depart- ments	\$ 7,163.48
Others	41,568.63
	<u>48,732.11</u>

Advances to employees for travel ..... 9,299.64

## Inventories:

Materials and Supplies (at average cost)	\$ 152,303.52
Work in progress (at computed cost)	12,662.86
Finished products (at computed cost)	56,414.77
	<u>221,381.15</u>

## Prepayments:

Prepayments to suppliers	\$ 1,608.72
Prepaid expenses	1,321.88
	<u>2,930.60</u>

Fixed Assets (at actual cost or as estimated by the Board) including laboratory, research, photographic projection, automotive and office equipment ..... 992,853.14

\$ 1,281,398.14

## LIABILITIES AND CAPITAL

## Liabilities:

Accounts Payable and Accrued Charges	\$ 8,210.45
Prepayments	201.31
	<u>\$ 8,411.76</u>

## Capital:

Government of Canada Advances: National Film Board Operating Account as authorized under Section 18 of the National Film Act, 1950	\$ 279,106.20
	<u>\$ 279,106.20</u>

## Surplus:

Excess of income over expenditure per schedule 1....	\$37,625.38
Less: transfers to Receiver General prior to October 14, 1950	36,598.14
Balance to be transferred 1951-52	1,027.24
Equity in Fixed Assets	992,853.14
	<u>1,272,986.58</u>

\$ 1,281,398.34

NOTE: Statements do not include—

(a) Costs in respect of:

(1) quarters, equipment and services provided by the Department of Public Works;

(2) telephone service provided by the Department of Finance, and services provided by the Office of the Comptroller of the Treasury.

(b) Provision for:

(1) depreciation on equipment purchased by the Board or

(2) possible losses on Advances and Accounts Receivable.

Approved on behalf of the Board:

(Sgd.) W. ARTHUR IRWIN,  
Chairman.

The CHAIRMAN: Now, Mr. Fraser, I think you had a question in regard to this report.

Mr. FRASER: Yes, Mr. Chairman. My question was with regard to sources of income, more particularly "other income"—income from different sources—

The CHAIRMAN: I believe, Mr. Fraser you referred particularly to an item of \$242,520.

Mr. FRASER: Yes, that is shown on page 2.

The CHAIRMAN: As coming from other sources.

Mr. FRASER: That is correct.

The WITNESS: The total income from non-government sources in 1950-51, was \$242,523. This came from the following sources; sales \$190,543;

*By Mr. Fraser:*

Q. Yes, sales, that would be motion picture sales?—A. It is largely motion picture prints, film prints.

Q. Yes.—A. Rents and royalties, \$37,672; other income \$10,842—that includes recoveries of silver from old stock.

Q. You mean from old film?—A. From old film, and that with an item of \$3,466 carried over from sales in 1949-50 gives you the total of \$242,523.

Q. The reason I asked that is because I see you have on deposit in foreign countries blocked—an item of \$2,299, and I was wondering whether you could use that at all?—A. If we were dubbing one of our films into the language of a country where we have blocked currency we could have the dubbing in done in that country.

Q. I noticed you have this asset of block currency and I was wondering whether it was in a way in which you could get value for it?—A. You are referring to our own blocked accounts?

Q. Yes, you show under assets here on page 22—deposits in foreign countries—blocked; that would be block currency?—A. Where is that?

Q. Under assets.—A. Yes, \$2,299.11.

Q. Yes. How did that block currency get in there, was that after you took over?—A. It would be revenue received from the distribution of our films in a country where at the time of distribution there were exchange restrictions on remittance of such revenue.

Q. Well then, if this is a country where the currency goes up or down you can't do much with it?—A. As I suggested a moment ago, where we are operating in such countries, and where we have any dubbing to be done, we could have the dubbing done in that country paid for out of this account.

Q. And I presume you also use it to buy supplies and so on for us in that country?—A. Yes, we could.

Q. That would only apply locally, in such a country?—A. I would hesitate to be categorical on that, but we certainly would try. I am informed that we bought a camera in France from blocked funds, so, actually, we are able to buy equipment and use it that way.

Q. That is what I was wondering about, if you can use it in that way, whether you could use your blocked currency to pay for accounts in such countries?—A. I am advised that our accounts under this heading are pretty well cleared up now.

Q. Oh, you are getting it cleared up; yes, that is before you took it over, is it?—A. That was the total amount as at the end of that particular year.

The CHAIRMAN: Are there any further questions on assets, page 22?

*By Mr. Fraser:*

Q. Yes, Mr. Chairman: accounts receivable, government of Canada departments, \$7,163.48. What departments are concerned there? I understand that there was one department that refused to pay your accounts.—A. These are year end balances, just waiting to be cleared up.

Q. But you cleaned up all those debts before that?—A. Yes.

*By Mr. Browne:*

Q. Then there is this other item, others—\$41,568.63. Have you collected that? Has that been cleaned up now?—A. Again, these are year-end receivables. At the end of 1951-52 our receivables are down; and we have instituted a credit control during the past year which I think will reduce uncollected debts to a minimum.

Q. Have you any at the present time you consider bad debts?—A. This is getting ahead of ourselves; but we are planning to make a contingency provision in the balance sheet for the fiscal year 1952-53 of \$12,000 against bad debts.

Q. There was one of your ex-employees, I believe, from Chicago who owed you some \$2,000; did you ever recover any of that?—A. We were able to clean that up satisfactorily.

Q. You did get some of that back?—A. Yes.

Q. Could you explain why you have the same figures on either side: "Fixed Assets" and "Equity in Fixed Assets"?—A. We have to show our fixed assets.

Q. Why is it shown as a liability?—A. It is an accounting device to balance our balance sheet.

Q. Yes, that is all it seems to be. You might just as well leave it out. It says, "Fixed Assets (at actual cost or as estimated by the Board):" What does that mean?—A. The "estimated" assets include some things that go way back into the history of the motion picture bureau, where we have no record of original cost.

Q. Why don't you allow for depreciation? There must be high depreciation there?—A. It is government policy not to allow depreciation.

Q. Well, how do you get rid of it—that equipment? Do you sell it?—A. If equipment becomes obsolete it is declared obsolete and goes into stores for resale at whatever value we can get from it. We have authority to do that under the Act.

Q. How is it sold?—A. Through War Assets, maybe.

The CHAIRMAN: Now known as Crown Assets Disposal.

The WITNESS: Yes, Crown Assets Disposal.

*By Mr. Browne:*

Q. You say "maybe"?—A. We first approach Crown Assets and try to dispose of it through them. In the clean up when the new Act came into effect there were considerable obsolete stores. We approached Crown Assets; and then we made direct sales on our own account through contacts that we would have; a final minimum quantity was sold for scrap.

Q. Do you preserve all your original films?—A. Yes.

Q. You make it a policy to do that?—A. That is the policy. A particular film may have been lost, but it is the policy to preserve all films.

Q. Those copies of films are deposited at the archives, are they?—A. There is no place where you can deposit films at the archives.

Q. That is a need, is it?—A. Very much so. It is a serious problem.

*By Mr. MacLean:*

Q. Is there just one set of those films kept as records?—A. There is one original negative, and then you make duplicating material. That is the policy now. Going back into the distant past you may find there is only the negative. But on every film made now we make protection materials which gives insurance against damage to the original negative.

Q. In a case where there is only one negative, they are all in the same place? Are they all in one place?—A. No. At the moment we have storage in three different places. But even if you have storage in one place, with modern storage facilities, the division of your material would be such that if one cell was destroyed the rest would remain. We tested a new type of film storage vault out the Montreal road last fall in collaboration with the Depart-

ment of Public Works, the research people and film storage people from Canada and the U.S., and we are working on the latest types of design.

Mr. BROWNE: The film you are still using is inflammable?

The WITNESS: No sir. All current operations are on what we call acetate base; non-inflammable.

*By Mr. Henry:*

Q. I was just wondering in regard to the new National Library whether there is any provision within the framework of the new legislation for depositing historical documentaries such as the Royal Journey?—A. As I understand it, the policy in respect of archives storage of films has not been settled. There was a recommendation in the Massey report bearing on the matter. I think it is suggested that the board could or should be responsible, but the question remains to be settled as to whether the archival authorities should be responsible or whether the producing agency should be responsible.

Q. Do you know whether the current legislation is broad enough to take over the archival authority with reference to film and take it over away from you?—A. I do know there are discussions under way between the board and the archival people on methods of archival storage.

Q. When you refer to the archival people are you referring to the authorities who will be in charge of the new National Library?—A. Yes.

Q. Have you any particular views on the matter apart from policy?—A. I think, sir, this is a matter of policy, and I don't know whether it is proper for me to express views at this stage. We are in the consultative stage.

Q. Do you get the impression that the library legislation is broad enough to include your film work?—A. I am not clear on that at the moment.

Q. Would you be good enough to inquire into that and give us some information later?—A. Certainly.

Mr. DINSDALE: There was a question asked on the same point in the House.

Mr. CANNON: In connection with the plans for the new building that the National Film Board is going to put up in Montreal, has thought been given to having storage rooms or something like that for these historical films?

The WITNESS: The tentative plans do include what we call "vault facilities."

Mr. MACNAUGHTON: Right along that line—I don't know whether this is the stage I should bring it up—but could you tell us something about your plans for this building: Where it will be, and how much is likely to be spent—if that can be asked at the present time—what the facilities are, and what the reasons are for transferring to Montreal?

The CHAIRMAN: I am sorry, we had finished our discussion that covered that earlier this morning.

Mr. MACNAUGHTON: I am sorry.

*By Mr. Gauthier (Portneuf):*

Q. Has the Film Board discontinued use of nitrate film altogether?—A. Yes; with this qualification: Where you might be using old stock to cut into a current film, if the original was on nitrate, then in that case we are using nitrate, but the whole current production is now on acetate.

Q. These negative films that have accumulated in the past, would it be a very expensive proposition to transfer them to non-inflammable?—A. There are something like 55,000 reels, and it might cost up to \$100 a reel, possibly more.

Mr. CARROLL: Mr. Chairman, I do not suppose my opinion will ever be asked about this, but if it were asked I would say that the new museum and library is no place to store films, however ancient they may be. They should have a separate place for their own depositories as they have now. That is for the record, of course.

The CHAIRMAN: Thank you, Mr. Carroll. Are there any further questions on the balance sheet on pages 22 and 23?

Mr. FRASER: "Advances to Employees for Travel": What do you allow per mile?

The WITNESS: Where no common carriers are available, 9 cents a mile.

Mr. HENRY: We appear to be at the end of the financial matters here, and I was just wondering if on the basis of bookings known to the board whether or not Mr. Irwin could give us a projected revenue statement with reference to this picture Royal Journey for the next day.

The CHAIRMAN: Well, it is entirely possible we will finish the evidence today, Mr. Henry.

The WITNESS: In producing a feature picture you do not expect to get your costs back until the end of the second year after release. We are now just still a little beyond the first quarter, and I would hesitate to commit myself to any specific figure at this stage.

*By Mr. Carter:*

Q. Would it be possible to transfer all these fixed assets to Montreal?—

A. We would transfer as much as we possibly could, but there are some installations such as tanks and piping, which you saw down in that cellar, which would fall to pieces if you took them out. You cannot transfer that sort of thing.

Q. I mean the amount would be relatively insignificant?—A. Oh, no. We have a lot of very good and modern equipment down there which would go a long way towards equipping a new installation.

Q. Perhaps I worded it badly, but I meant that the amount that would not be transferred would be small; is that right?—A. I would say relatively small, yes. I have not the detailed figures on that.

The CHAIRMAN: Have we finished with the balance sheet on pages 22 and 23?

Mr. MACLEAN: I have one question: I happen to notice in connection with film strips in the year covered by this report, that I think you did some 45, speaking from memory, at a cost of approximately \$45,000, which would be about \$1,000 each, and in the year ending March 31st, 1952, you did 100 at a cost of \$55,000 which would bring it to per unit down to \$550 approximately. What is the explanation of that? Is it that they are not so complicated, or more efficient, or a combination of both?

The WITNESS: There are two explanations: Those figures are not strictly comparable, because quite a number of the film strips included in the 100 finished in the second year were initiated in the previous year and were fairly close to completion. The other factor is that we are producing more efficiently. That unit is operating more effectively than it was.

*By Mr. Fraser:*

Q. Mr. Chairman, I would like to ask Mr. Irwin in regard to income that is received—you use some of that for your work— —A. That is right, sir.

Q. And this \$37,000 odd here is part of that that you did not use; is that right?—A. That is right—you mean the surplus?

Q. The surplus, yes.—A. Yes.

Q. That is part of that \$242,000 you did not use?—A. Yes. Incidentally, the \$242,000 was not net proceeds.

Q. No, it was income?—A. It was income.

Q. And what you have left over at the end of the year from government advances and income you turn over to the Receiver General?—A. No. From government sources anything not utilized lapses. This \$37,000 includes only surplus from outside sources.

Q. Only the income surplus?—A. That is right.

The CHAIRMAN: Are there any further questions on pages 22 and 23? If not, we can turn to the Statement of Operations on page 24.

## NATIONAL FILM BOARD

## STATEMENT OF OPERATIONS FOR THE FISCAL YEAR ENDED MARCH 31, 1951

**Income:**

Voted by Parliament

	Parliamentary Votes	Other Income	Totals
Operations (votes 104 401 585 and 773) ..	2,185,380.95		
Equipment (votes 402 and 774) .....	122,423.66		
Other Income			
Sales—Government Departments .....		\$500,851.43	
—Others .....		190,541.70	
		691,393.22	
Rents and Royalties .....		37,672.19	
Miscellaneous .....		10,841.77	
Proceeds from 1949-50 Sales .....		3,466.24	
	2,307,804.61	743,373.42	3,051,178.03

**Expenditures:**

## National Film Board Program:

Administration .....	326,365.00	2,209.42	328,574.42
Production of films .....	807,839.00	48,159.75	855,998.75
Production and distribution of other visual materials .....	106,368.95	4,448.68	110,817.63
Distribution of films .....	944,808.00	15,009.70	959,817.70
Equipment .....	122,423.66	.....	122,423.66
	2,307,804.61	69,827.55	2,377,632.16

## Cost of Sales:

Production of—films .....	300,639.96
—filmstrips and stills .....	105,530.50
Prints, materials and miscellaneous services .....	229,750.03
	635,920.49

Total expenditures .....	2,307,804.61	705,748.04	3,013,552.65
Excess of income over expenditures .....		37,625.38	37,625.38

*By Mr. Fraser:*

Q. On your equipment you wanted to buy during 1951, what would be covered under those two votes 402 and 774 to the amount of \$122,000? What would that be? New cameras?—A. The bulk of it, sir, is new equipment for the film production operation. There would be small amounts for equipment for administration and distribution, but they are relatively small. The bulk of it is for production equipment.

Q. Cameras?—A. Cameras, sound equipment, magnetic equipment for recording on a magnetic track, camera stands, new types of lights, technical equipment of that kind.

Q. Down at your headquarters you had one camera which was encased to make it soundproof?—A. That is right.

Q. You do not use it in all your work?—A. That is a very large camera. We use that only on a major operation.

Q. The reason I asked you that is because when the National Film Board was operating at the opening of Parliament in the Senate Chamber the noise of the shutter on the camera was such that you could not hear the speaking at all.—A. Well, this encased camera is used for sync sound; that is, synchronized sound shooting. Where you are using a lighter camera on newsreel they may not have that protection.

Q. I wondered if there was not some way you could protect that camera that was in the Senate chamber to stop that noise?—A. Some cameras make more noise than others.

Q. I know that.—A. I think it would be quite proper for us in those circumstances to get the quietest camera we could that would suit the circumstances.

Q. I mention it in case you have a camera in there again, and I hope you put in the silent one so we can hear what the Throne speech is.—A. Thank you for the suggestion.

The CHAIRMAN: Are there any further questions on page 24?

*By Mr. Fraser:*

Q. Under "government departments" have you given a list of the different departments? Those you produce for?—A. 1950-51, Health and Welfare 6, National Defence 7, Post Office 1, Resources and Development 7—it is all on page 6 of the printed report.

Q. Those are special films you produced for them?—A. That is right.

Q. And that is all that is covered in this \$500,000?—A. Oh, no.

Q. You would have— —A. Purchase of prints. Incidental production work we might do for government departments.

Q. Would any of that include commercial work?—A. Some of it would, yes. I have the list here of the way that \$500,000 is broken down by departments. The list I have just read, and which is in the printed report, is only for complete films. This is a rather long list here. Do you want it on the record?

Q. No, I don't want it on the record, but I just wondered what percentage of that \$500,000 would be for commercial firms?—A. I don't think we have got it broken down as between our own operations and the departmental operations. I gave you the figures on commercial placements. That would include both. Do you wish that breakdown?

Q. Yes, I would like to have that breakdown between your National Film Board and commercial companies.—A. That is, you wish to know how many of the sponsorship operations included in this \$500,000, were done by commercial firms?

Q. That is what I want to know.

Then, you have got "Others"; that is, outside the government. What proportion of that, or percentage of that, is given to commercial firms, or, at least, produced by commercial firms and what percentage is produced by the National Film Board—

The CHAIRMAN: You are now referring to the—

Mr. FRASER: The \$190,000.

The WITNESS: That is largely print sales, but I will get you that figure.

Mr. FRASER: Thank you.

*By Mr. MacLean:*

Q. In connection with films made for government departments, on page 6 for instance, there are 2 for the Department of Agriculture, and on page 7 you list as having produced 8 agricultural and rural films. The same sort of thing applies to foreign affairs, international relations, and I see you have nothing down for the Department of External Affairs. What determines whether a film

on a subject is sponsored by a department or not? What is the difference between 2 Department of Agriculture and the 8 on agriculture and rural films?—A. The sponsored films are films asked for by the departments which present some particular subject in a way which will reach a particular kind of audience they may wish it to reach. There may be other subjects in the field, say the field of rural life in Canada, which the board might feel were worthy of treatment and yet the department might not wish to sponsor production of a film on that particular subject at that particular time. I recall a film on Farm Kitchens, for which there was a large demand from our own circuits, but the department was not interested at that time. It did not fall within its field. It is that kind of distinction you have to make.

Q. But you can sound out the department before you go on with the film to find out if they are interested in sponsoring it?—A. Yes.

The CHAIRMAN: Are there any further questions on page 24?

*By Mr. Dinsdale:*

Q. I presume the item of expenditure under "Distribution of Films", that includes costs of films placed in the original libraries, and so on? It is the largest in "Expenditures"—\$900,000?—A. Yes sir. In that year between 19 and 20 per cent of that gross was spent on prints—that figure was a little higher in the succeeding fiscal year.

The CHAIRMAN: Are there any further questions? If there are no further questions, gentlemen, that would appear to complete the evidence.

Mr. Fraser, you indicated in the questions which you directed to Mr. Irwin about the two items of income that you did not wish them to form part of the report. Would it be satisfactory if that information were given to you privately?

Mr. FRASER: Yes, all right.

The CHAIRMAN: That would enable us to close our evidence today.

Mr. BROWNE: I also had a question which can be answered in the same way, regarding the Atlantic Guardian Press and still pictures.

The CHAIRMAN: You are agreeable to that being given to you personally?

Mr. BROWNE: Yes.

The CHAIRMAN: Gentlemen, is it agreed that will complete the evidence? Agreed.

Would it assist the committee if the agenda committee considered the report before presenting it to the main committee?

Mr. CARTER: I move that.

The CHAIRMAN: Agreed? Agreed.

Shall the next meeting be at the call of the Chair? Agreed.

Mr. FRASER: Mr. Chairman, I think we should thank Mr. Irwin for being such a good witness. He did not hesitate to answer our questions—except when it came to matters of policy.

The CHAIRMAN: The meeting will adjourn to the call of the Chair.

















